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love Embroidery

FRESH IDEAS WITH THREAD

ISSUE 40 | 2023

Summer in bloom

15 **NEW DESIGNS** TO BOOST YOUR SKILLS

Master text-based designs!

Learn how to paint with thread

Celebrate diversity with textiles tutor, **Bianca Springer**

GET CRAFTY WITH *mini landscapes*

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60 step-by-step chic and quirky makes celebrating the *Mollie Makes* aesthetic

Home projects, fashion DIYs & great ideas for gifts

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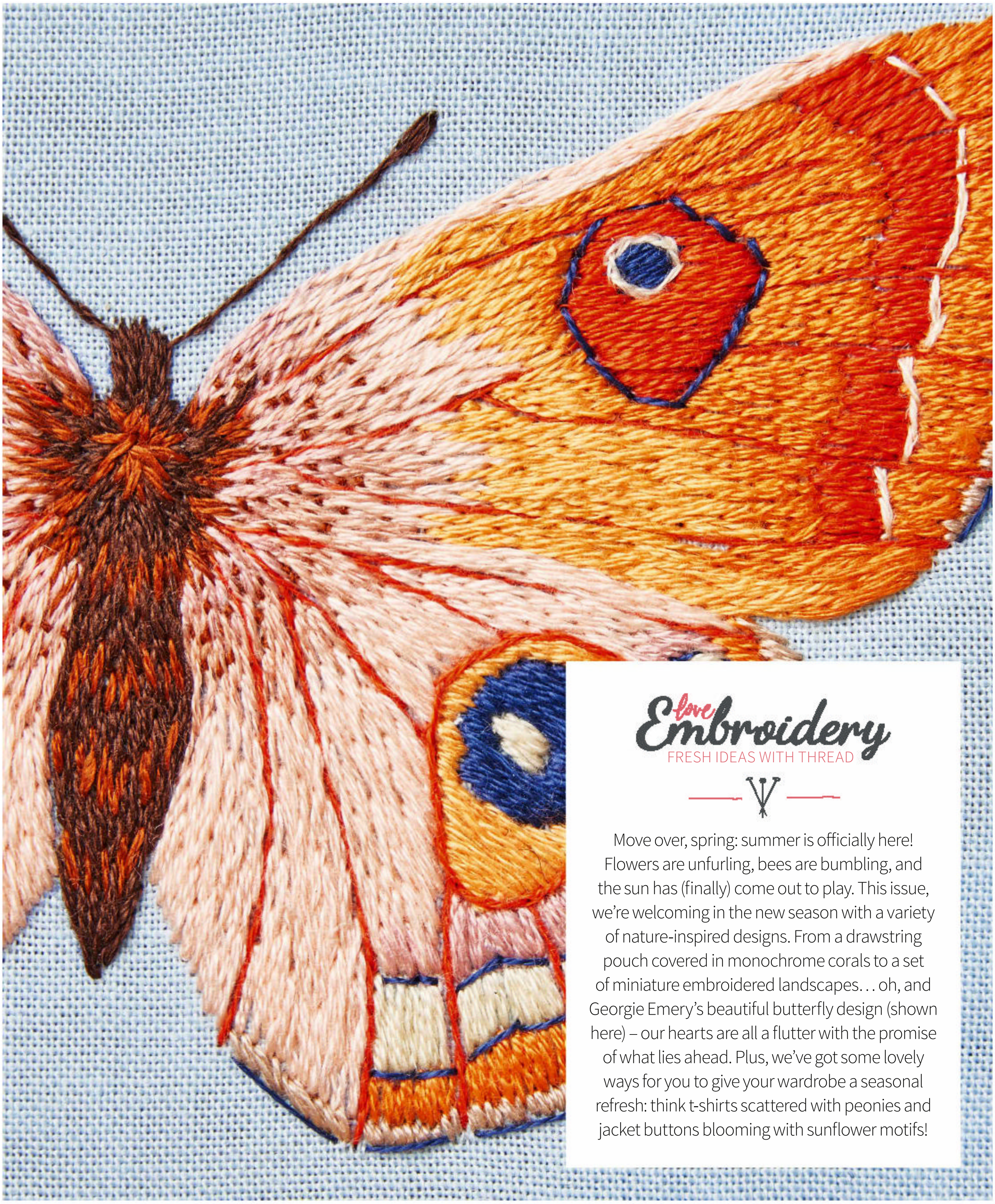
Welcome



love Embroidery
FRESH IDEAS WITH THREAD

Move over, spring: summer is officially here! Flowers are unfurling, bees are bumbling, and the sun has (finally) come out to play. This issue, we're welcoming in the new season with a variety of nature-inspired designs. From a drawstring pouch covered in monochrome corals to a set of miniature embroidered landscapes… oh, and Georgie Emery's beautiful butterfly design (shown here) – our hearts are all a flutter with the promise of what lies ahead. Plus, we've got some lovely ways for you to give your wardrobe a seasonal refresh: think t-shirts scattered with peonies and jacket buttons blooming with sunflower motifs!

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Embroidery is for everyone

At *Love Embroidery*, we want inclusivity to be at the heart of what we do. We're committed to creating content that reflects and celebrates the diversity of the stitching community. Embroidery is for everyone, regardless of ethnicity, age, size, ability, sexual orientation or gender identity. We have begun work on a plan to drive meaningful change, but we know it's a work in progress. We want to listen to you, our readers. Join the conversation on Instagram @loveembroiderymagazine or get in touch at love.embroidery@ourmedia.co.uk

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Subscribe today!

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We talk felt and creative inspiration with Sandeep Pawar of PlanesWorkshop

Welcome

Isn't our hobby just the best? When you need it to be, embroidery can be quiet, private and contemplative, and at other times it can be super-social, political, or even say something about you… especially when you wear out in the wild! Like this month's floral cover star by Lucy Freeman (p16). Sure, you could stitch this perfect posy of peonies straight into a hoop ready for display, or onto plain cotton homewares for an easy makeover, but we are loving how it transforms our fave summer tees into statement pieces, and even more so how it feels when we wear them. 'Yep, I stitched that' is such a powerful sentiment, and one that is echoed deeply in Bianca Springer's inspiring profile on p22. We dare you to try it and see how it makes you feel!

Nikki

Nikki Morgan, Editor

The home of love Embroidery The World of Cross Stitching

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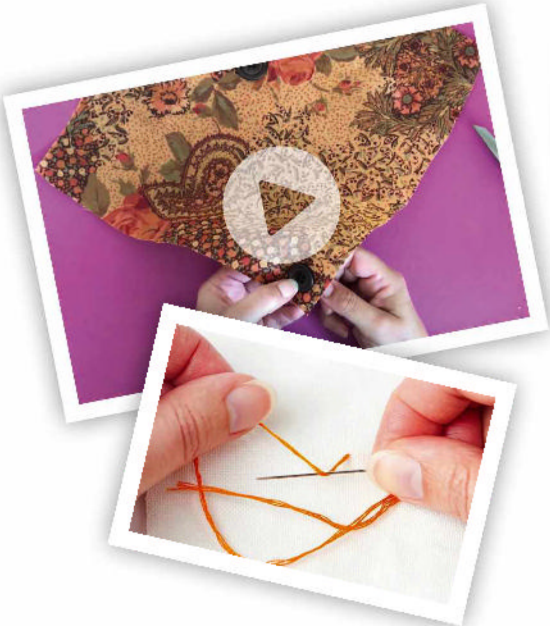

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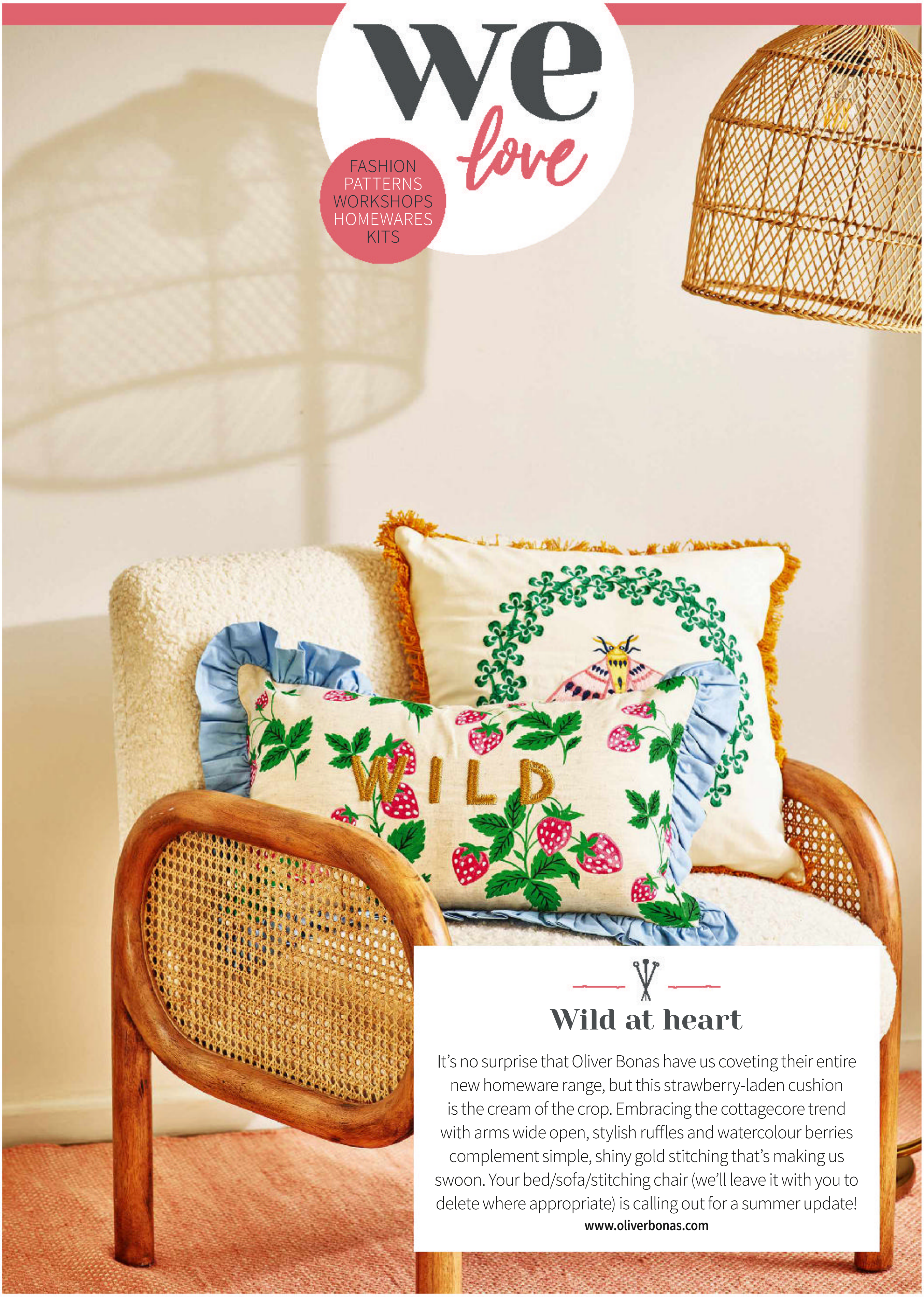


Wild at heart

It’s no surprise that Oliver Bonas have us coveting their entire new homeware range, but this strawberry-laden cushion is the cream of the crop. Embracing the cottagecore trend with arms wide open, stylish ruffles and watercolour berries complement simple, shiny gold stitching that’s making us swoon. Your bed/sofa/stitching chair (we’ll leave it with you to delete where appropriate) is calling out for a summer update!

www.oliverbonas.com

→

Summer style

Sun's out, shades on, and make it cosy. Create The Culture's Something Bout The Cool Sweatshirt oozes effortless chic with its Chain Stitch embroidery design. Pair with comfies for a day at home or dress up with a swishy skirt or statement slacks. Each item is individually made, using a combination of hand and machine stitching for an outfit you'll be proud to repeat.

createtheculture.shop

SEASIDE STITCHES

LEAVE THE HOOP AT HOME & LEARN HOW TO SEW ONTO WOOD!

Fabric who? Flourishing Fibers' By The Sea Kit combines dreamy green threads with luxe wooden panels to help you make a lust-worthy wallhanging for your home. Pick from dark stain or natural finish and pair with the brass hardware and faux suede cord to feel like a true professional. It comes with simple instructions and a handy video tutorial to help even the newest of stitchers create something to treasure!

Check the kit out at

www.flourishingfibers.com

Furry friends

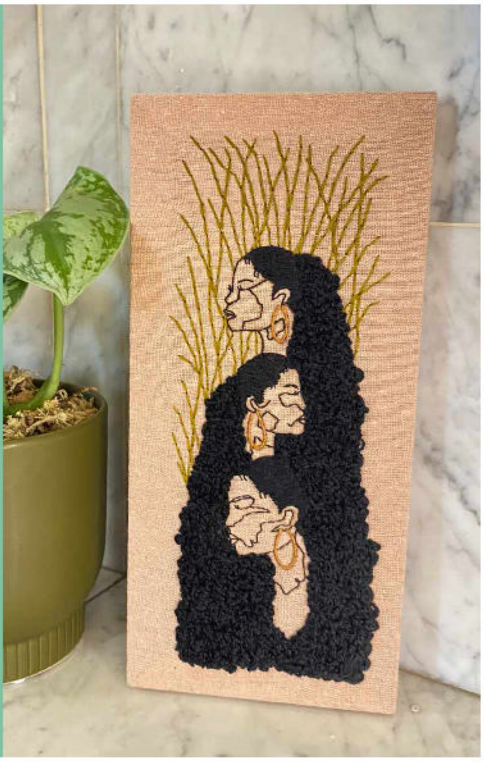
What could be cuter than a herd of fluffy llamas? These sweet felt softies by Corinne Lapierre might just pip the real things to the post. One kit contains everything you need to stitch three little llamas from quality wool-mix felt – each one with its own richly coloured rug to embroider!

www.corinnelapierre.com

Editor loves

If there's one thing that Lanyjackson of @lanyembroiders does well, it's hair. "Matrilineal inheritance" packs a punch of beautiful texture, intricate linework and modern style, and is just one of many stunning pieces you can scroll through over on her Instagram feed – including a handful of inspiring multimedia designs that combine acrylics, gouache and embroidered details. We can't wait for more!

@lanyembroiders



SEAMS
HAND CREAM

Special treatment

Ensure your fingers are soft and silky smooth no matter how many accidental pinpricks you encounter, with SEAMS Couturiers Hand Cream. It's non-greasy and absorbs instantly (with a light and lovely scent, too) so you can keep topped up on moisture without having to worry about damaging your makes. Perfect!

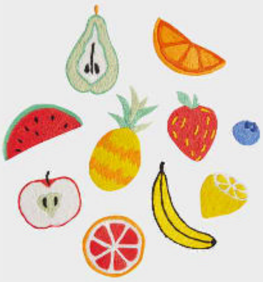
www.seamsbeauty.com

Arm candy *takes on a whole new meaning with this Embroidered Denim Dress from Monsoon. With folky floral detailing stitched across the collar and sleeves, looking sharp now requires minimal effort – no elbow grease needed. Oh, and did we mention it has pockets? www.monsoon.co.uk*

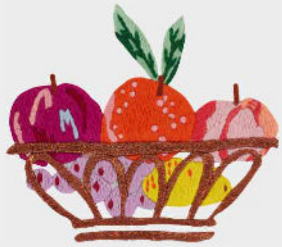
Bobbing along

Artist and conservationist Elizabeth Scarlett is making waves with her new pouches for Anthropologie. Scattered with sweet seahorses, this little lilac case is the ideal accessory for makeup, travel essentials or your portable sewing kit. Plus, metallic turtle, palm tree and sunshine versions continue the velvety vacay vibes! **www.anthropologie.com**

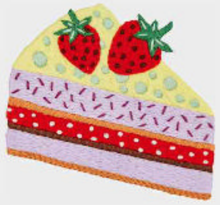
Fruity freebies!



It's official: there's nothing sweeter than these downloadable fruit salad patterns by DMC. Mix 'n' match the set of 10 designs or stitch 'em all!



Feast your eyes on this Fruit Bowl Fantasy pattern by Danielle Kroll. Containing grapes, plums, apples and more, there's something for every taste.



Take to your stash of pastel threads and treat yourself with Eva Lechner's tantalising cheesecake – ideal to spruce up tablecloths or napkins.
www.dmc.com

Making magic

Is there anything we can't add a touch of embroidered whimsy to? Nathalie Gonthier transforms preloved items with value and artistry, and has recently joined forces with Sian of fedy hats to turn fedoras into one-of-a-kind creations. We love the sprinkling of metallic stars and sigil burned into the crown! There's also a hidden mantra inside, for a truly unique touch.

fedyhats.com, @the_mistress_of_making

vlieseline
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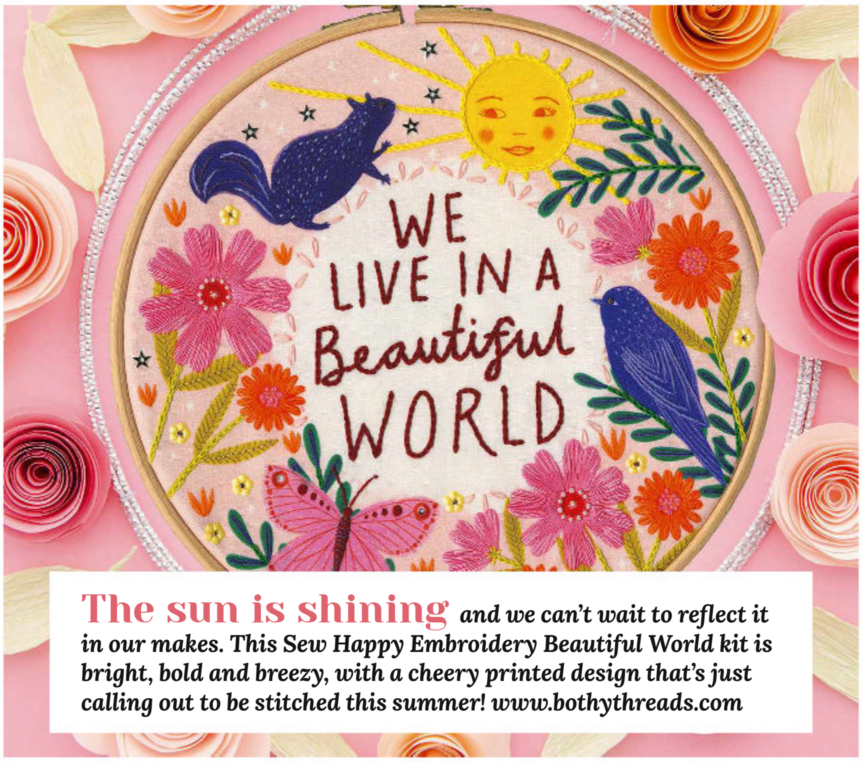
SET DE BRODERIE / SET DA RICAMO
5x A3

SMOOTH TALKER

Now, stabiliser may not seem like the sexiest bit of kit in your sewing box, but it'll certainly help to achieve a smooth and sleek finish. The new Embroidery Set from Vlieseline contains five specialist stabilisers for you to test out and pick your fave – each in a versatile A3 sheet. All the info you could ever need is included in their handy brochure, complete with tips, tricks and recommendations from start to finish.

www.vlieseline.com



The sun is shining ***and we can't wait to reflect it in our makes. This Sew Happy Embroidery Beautiful World kit is bright, bold and breezy, with a cheery printed design that's just calling out to be stitched this summer! www.bothythreads.com***

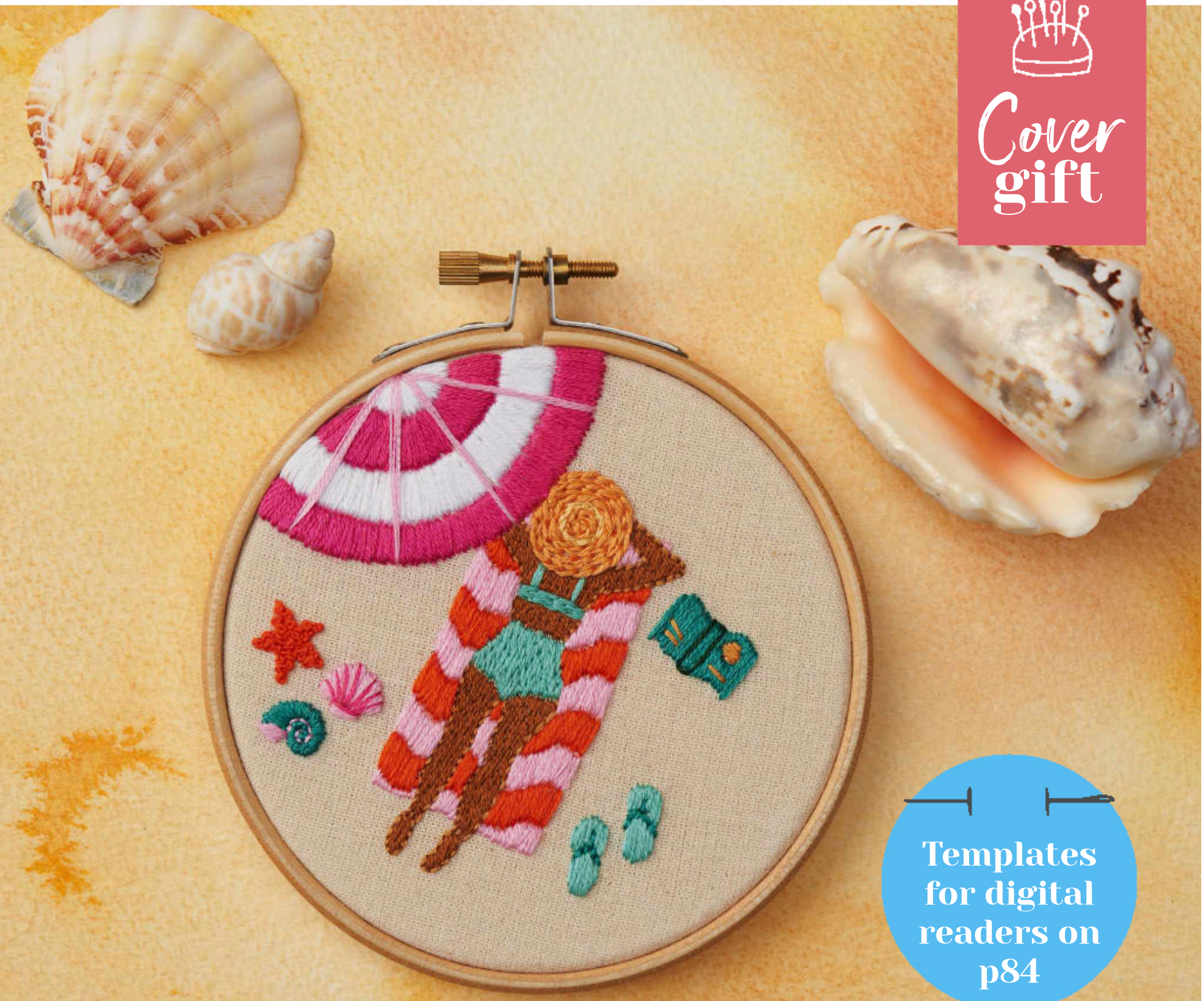
YOU MUST
BELIEVE
IN SPRING

SAY IT LOUD STITCH IT PROUD

We're all about making a statement and, as it turns out, lettering artist, banner maker and activist Alice Gabb is too. For anyone wishing to follow in her footsteps, Hand & Lock School for Embroidery & Creative Arts is hosting a two-day workshop with Alice, to give you all the tools and experience you'll need to make your very own statement piece. Sure, it's not *strictly* embroidery, but prior sewing knowledge is wholly encouraged. Covering everything from the history of banners to what tools to use and plenty of practical sewing techniques too, it's sure to be a must-see masterclass.

www.handembroideryshop.com

Cover gift



Templates for digital readers on p84

Hello summer

JET OFF TO SIZZLING SHORES AND UNWIND IN THE SUN WITH THIS ISSUE'S SET OF HOLIDAY-INSPIRED TRANSFERS – COMPLETE WITH SWAYING PALM TREES!

Beach please

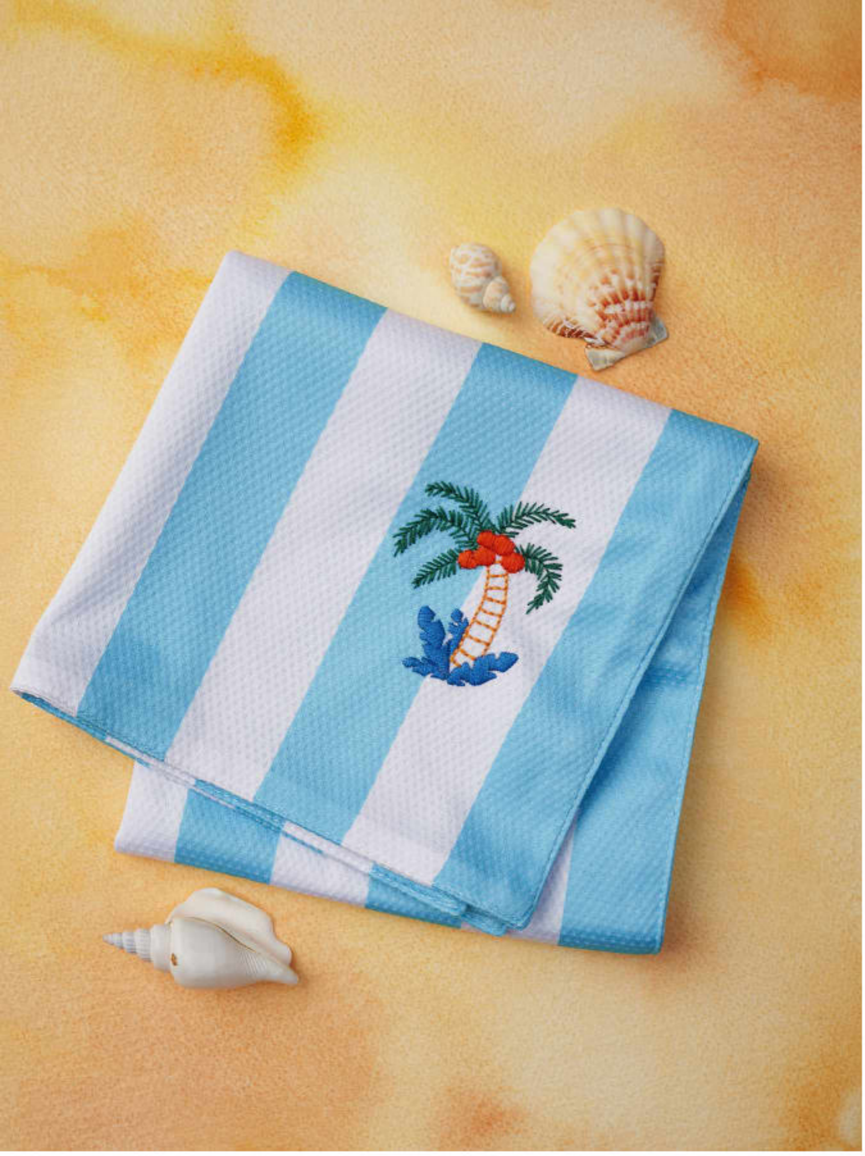
ADD A PERSONAL TOUCH TO HOLIDAY ESSENTIALS WITH TROPICAL-THEMED MOTIFS

Travel writer

CREATE A BESPOKE NOTEBOOK TO JOT DOWN YOUR FAVOURITE HOLIDAY MEMORIES IN

MATILDA SMITH

When our Art Editor Matilda isn't lovingly designing the pages of *Love Embroidery* she's an illustrator and keen dabbler in all kinds of crafts. Her recent illustrations have focused on the beauty of the tiny overlooked weeds in her local area of Bristol. She loves putting unexpected colour combinations together and relishes working with fabric and thread, having studied textiles at university. Creating the holiday-themed designs for this issue's transfers was a fun exercise in translating pencil to stitch.



Palm beach towel

MATERIALS

- Your gift – Holiday-themed embroidery transfers
- Towel: blue and white stripes
- Stranded cotton: 1 skein each of apricot, dark blue, dark green, orange
- Embroidery hoop: 13cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch, Straight Stitch

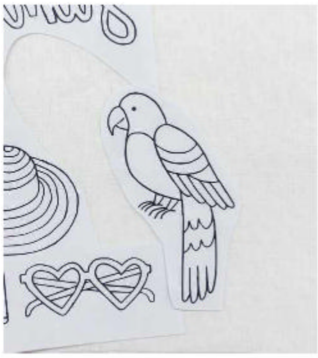
01 Transfer the design onto a towel using an iron. Start by using two strands of dark green to work the palm leaves using Straight Stitch for the individual leaves and then Backstitch for the central stems.

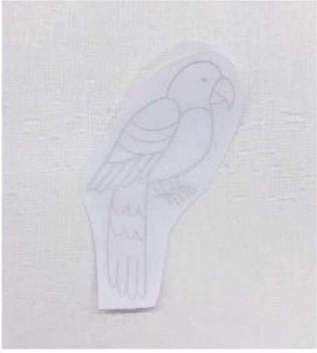
02 Then use four strands of orange thread to fill each of the coconuts with neat Satin Stitch, changing the direction of the stitches on each coconut to help keep them defined.

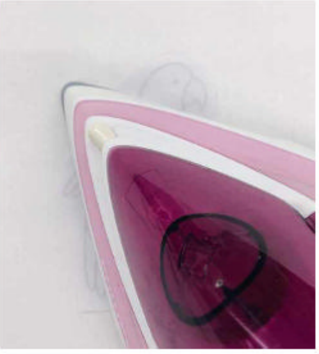
03 Next, fill the leaves at the base of the tree using Satin Stitch in two strands of dark blue, again changing the angle of the stitches on each leaf. To help prevent stitches from sloping, work a series of parallel straight stitches across the leaf first and then fill in between the gaps.

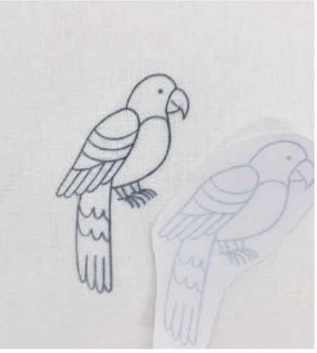
04 To finish, work the trunk of the tree using Backstitch in two strands of apricot.

→ TRANSFERRING THE DESIGNS









01 First, decide which design you want to stitch from the transfer sheet, then cut roughly around it, taking care to leave a small allowance all around. You should only have the section you want to transfer, but take care not to cut off any of the lines you want to transfer.

The designs are all printed in reverse so they transfer the right way around.

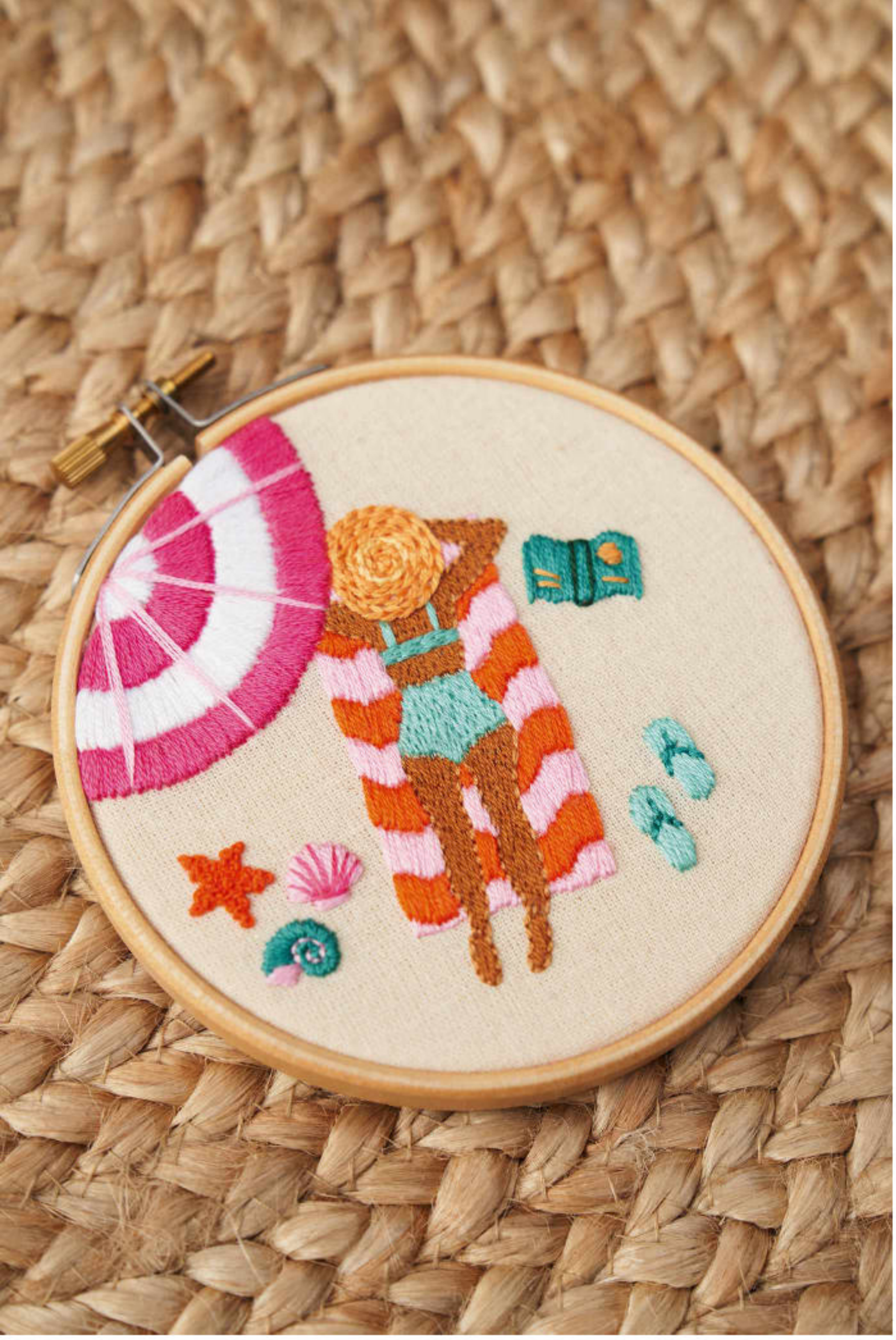
02 Press the fabric you want to transfer the design onto, so that it's smooth and crease-free, using a dry iron (so the fabric isn't damp).

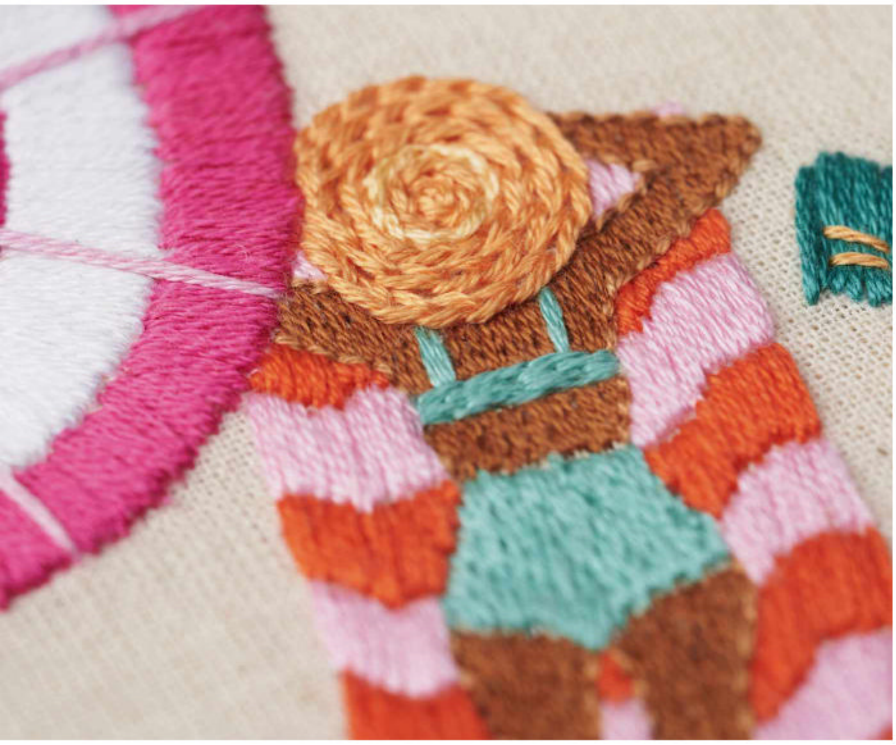
Place your cut-out transfer sheet ink-side down on top of the right side of the fabric, making sure it is in exactly the position you want the transfer to be. Then, carefully pin or tack it in place so it doesn't shift or move around.

03 Set your iron to the hot, dry setting, then press on top for a few seconds. The longer you leave the iron in place, the darker the transfer lines will be. To check if the design has transferred, hold the iron in place and lift the corner of the paper, making sure not to dislodge the transfer sheet's position on the fabric. Press again until you are happy with the transfer.

04 Once the design has transferred, lift off the paper and the design is ready to embroider. The transfer markings are permanent, so make sure they're all covered with embroidery. But, they will fade over time, especially if washed or exposed to light.

You can reuse the transfers three to four times depending on the fabric you use and how much ink you transfer.





Sunbather hoop

MATERIALS

- Your gift - Holiday-themed embroidery transfers
- Cotton fabric: 20x20cm, natural
- Stranded cotton: 1 skein each of apricot, light apricot, brown, light brown, orange, bright pink, light pink, teal, light teal, dark teal, white
- Embroidery hoop: 13cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Chain Stitch, French Knot, Long and Short Stitch, Satin Stitch, Straight Stitch

01 Transfer the design onto the fabric with an iron as instructed on p12, and then mount the fabric into the hoop with the design central and the fabric taut like a drum. Keep the edges of the design away from the hoop for easy stitching – you will be remounting once your stitching is finished.

Begin by working Satin Stitch in four strands to fill the stripes of the umbrella using white and bright pink. Continue with Satin Stitch in four strands of light pink and orange to work the stripes of the towel. Then fill the two shells using four strands of light pink and teal, adjusting the angle of the stitches to echo the shape of the area. Lastly, use Satin Stitch in four strands to fill the book with teal, the circle on the cover with apricot and the flip-flops with light teal.

02 Use Long and Short Stitch in two strands of light teal to work the bikini, then one strand of brown for the skin. Using fewer strands when working the areas of skin will give a smoother finish to the Long and Short Stitch, making it look less textured.

03 Next, use Straight Stitch for the bikini top straps in four strands of teal, the lines of the umbrella in four strands of light pink, the text on the books in two strands of orange, the grooves on the clam shell using two strands of bright pink and the outline of the spine in two strands of dark teal.

04 Work Backstitch in two strands of light pink for the swirl of the conch shell, and then for the strap of the flip-flops using dark teal, and the outline of the body using two strands of light brown. Keep these stitches to a consistently short length for a neat finish.

05 Fill in the starfish using French Knots in two strands of orange. Work the outline first and then fill the shape until no fabric is showing through.

06 Now work the hat using four strands of apricot using Chain Stitch, starting first with the outer ring and then moving inwards to form concentric circles. Add a ring around the top of the hat using Chain Stitch in four strands of light apricot, as shown.

Once the stitching is completed, remount the fabric so that the edge of the beach umbrella is flush along the top edge of the hoop. Then finish the back of the hoop using your preferred method or turn to p67 for our handy guide to finish the hoop.

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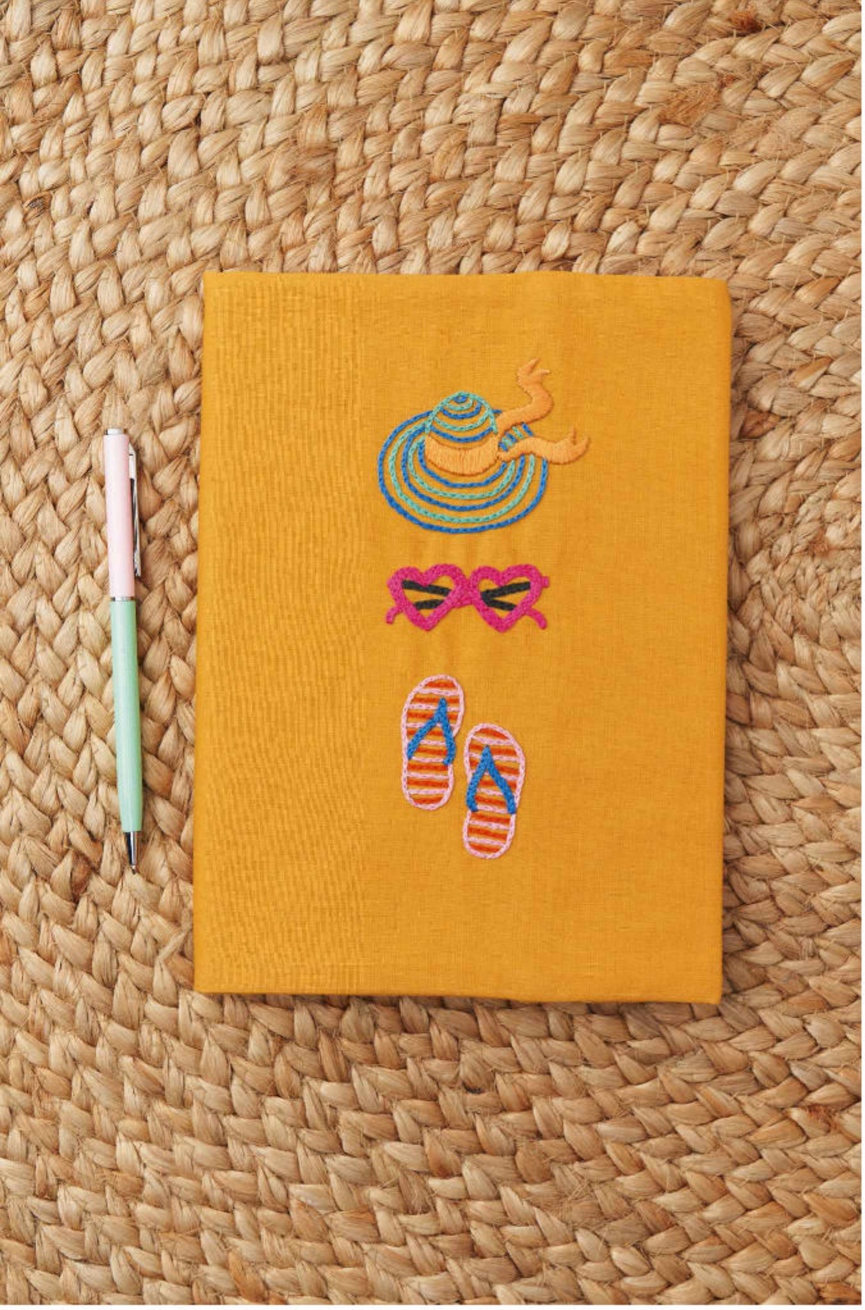

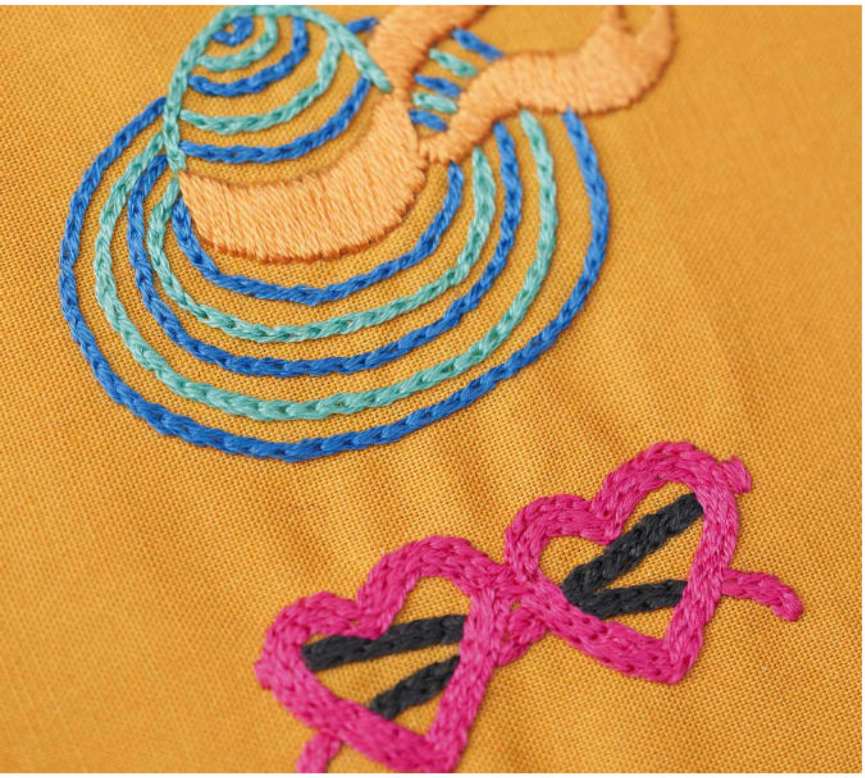

Travel journal

MATERIALS

- Your gift – Holiday-themed embroidery transfers
- Cotton fabric: 44x24cm, mustard yellow x2
- Stranded cotton: 1 skein each of apricot, dark blue, dark grey, orange, light pink, bright pink, light teal
- Embroidery hoop: 18cm diameter
- A5 notebook
- Basic embroidery kit

STITCHES USED

Satin Stitch, Split Stitch

01 Position the A5 book in the centre of the front piece of fabric and fold it around, making sure the fabric is straight and the fabric border is even on both sides. Decide where you want the designs to be positioned, then iron the transfers into position one at a time, following the instructions on p12.

02 Mount the fabric into the hoop with the design central and the fabric taught like a drum. Begin by stitching the flip-flops using Split Stitch in four strands of light pink and orange for the stripes, alternating between the two. Outline the flip-flops using Split Stitch in four strands of light pink. Fill the straps using rows of Split Stitch in four strands of dark blue. We used standard Split Stitch to work this design, but you can use Split Backstitch if you prefer – this will not change the appearance of the finished design.

03 Next, stitch the sunglasses using Split Stitch in four strands of bright pink to work the frame. Then switch to four strands of dark grey to work the handles that can be seen through the lenses of the sunglasses. You are aiming for your rows of stitching to sit flush next to each other so that it forms a solid area of colour – if you do find that you have small gaps where the fabric is showing through you can fill them with single Straight Stitches and they will blend right in.

04 Moving onto the hat design, work the stripes of the hat using Split Stitch in four strands of dark blue and light teal, alternating between the two shades on each stripe. Try to keep the length of the stitches short and consistent so that they form smooth curves.

05 Then use Satin Stitch in four strands of apricot to work the ribbon of the hat. We worked the band area of the ribbon using vertical stitches and worked the loose flowing ribbon adjusting the angle of the stitches along the length of the ribbon to echo the shape of the area. Changing the direction of the stitches is a subtle way of adding a feeling of movement to work.

06 Place the two pieces of fabric together, right sides facing, then stitch around the outside edge with a 1.5cm seam allowance, leaving a 5cm gap for turning. Cut away excess fabric for the seam, turn though, press, then stitch the gap closed. Fold the fabric around the notebook, ensuring it's centred, then fold and pin the short edges around the front and back covers to form slip pockets. Remove the notebook, then use an invisible stitch, such as ladder or slip stitch, to fix the pockets into place along the top and bottom edges.

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Say hello, share your stitching and find fresh inspiration!

Beaker Button

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Blooming marvellous

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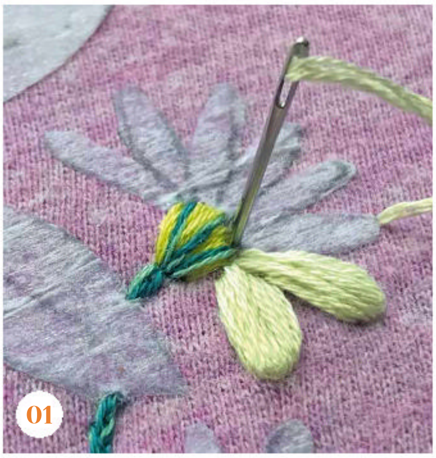
Designed by **Lucy Freeman** →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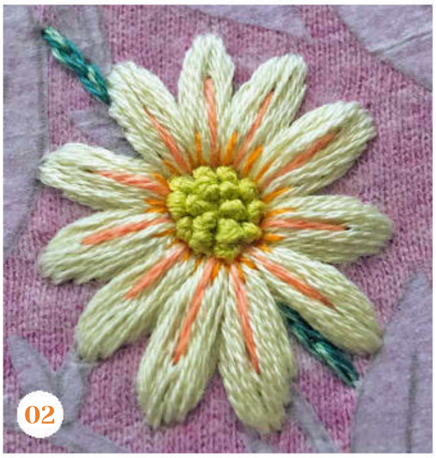
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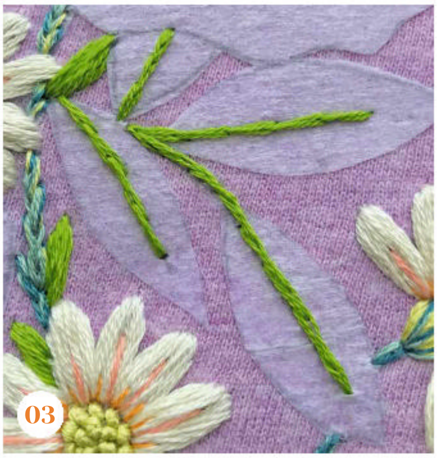
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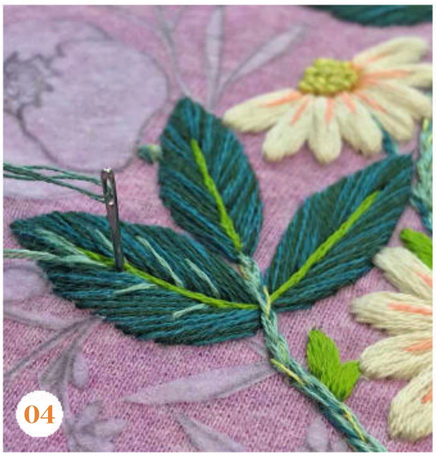
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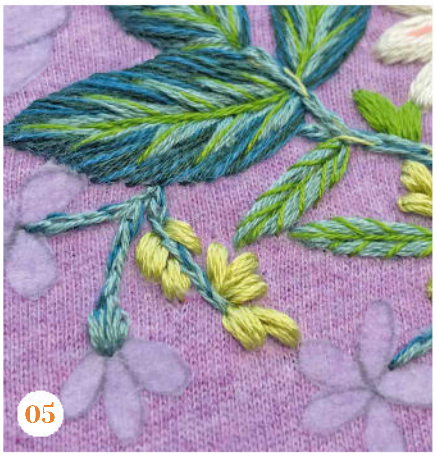
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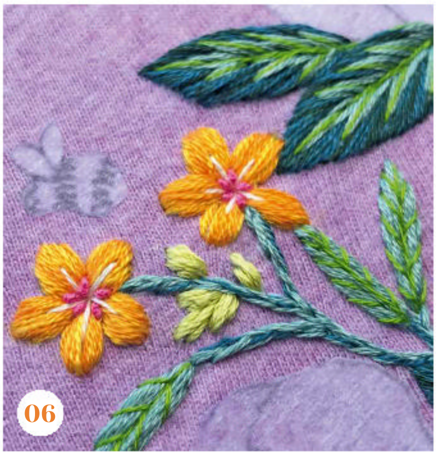
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MATERIALS

- Cotton t-shirt: lilac
- DMC Stranded cotton: 1 skein each of 602 (dark pink), 740 (orange), 746 (cream), 758 (light terracotta), 760 (salmon), 819 (light pink), 890 (dark green), 906 (green), 972 (yellow), 3341(apricot), 3713 (pink), 3808 (teal), 3816 (turquoise), 3819 (lime)
- Embroidery hoop: 18cm diameter
- Medium-weight fusible interfacing: 20x15cm, 25x25cm
- Iron-on adhesive: 20x15cm
- Craft knife and cutting mat
- Basic embroidery kit

STITCHES USED

Backstitch, Full Knot Stitch, Satin Stitch, Split Stitch, Straight Stitch

NOTES

- Find the template on p71.
- Lilac Cotton Top – available from Superdry.

Flowering in late spring to early summer, the season of the peony might be fleeting, but its beauty is revered and anticipated by plant-lovers around the world. And now you can capture its exquisiteness in thread – forever! – with Lucy Freeman's stunning posy embroidery design. Featuring an open and budding peony nestled amongst daisies and delicate orange blossom (and a tiny buzzing bee), her painterly pattern will quickly turn a staple t-shirt into a statement one. Enjoy!

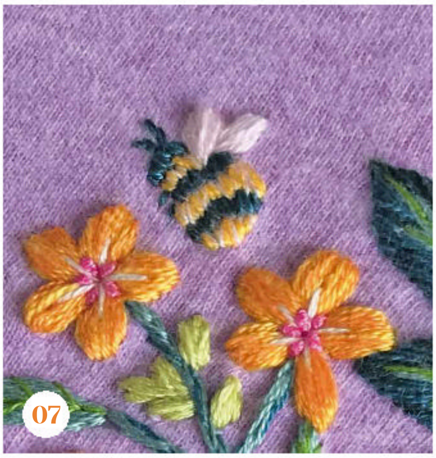
01 Iron the adhesive onto the adhesive side of the 20x15cm piece of interfacing. This will create a stronger binding with the fabric, as well as adding more structure to the area and help to avoid puckering. Peel off the paper backing, lay it over the template (interfacing-side up), and transfer the design using a pencil. Cut around the design with a craft knife (or small sharp scissors) then iron to secure it onto the front of the top. Use an iron to fix the larger piece of interfacing onto the reverse side of the t-shirt, behind the area you will be stitching. Then mount the front of the t-shirt into your hoop with the design central and the fabric taut like a drum.

Begin by stitching the daisy stems using Split Stitch, threading the needle with a blend of two strands of teal and one strand of turquoise – for a total of three strands. Then work the petals using Satin Stitch in three strands of cream. Work the base at the top of the stem using Satin Stitch, then three strands of lime, and then add Straight Stitch three times over it in a blend of two strands of teal and one strand of turquoise.

02 Add Straight Stitches in two strands of apricot through the centre of each of the daisies' petals, then add tiny Straight Stitches around the centre in one strand of orange. Then fill the centre of the daisies using Full Knot Stitch in six strands of lime.

03 Split Stitch the main peony stem in a blend of two strands of turquoise, one strand of teal and one strand of lime. Use three strands of green to work Split Stitch for the side stems and central line of the peony leaves, and work Satin Stitch for the tiny leaves coming from the peony stems.

04 Fill in the large leaves in Satin Stitch using one strand each of teal and dark green – angle the stitches upwards from the central line to the edge of the petal. In two strands of turquoise work a series of Satin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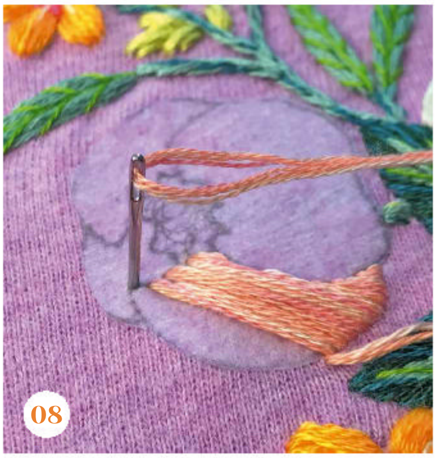
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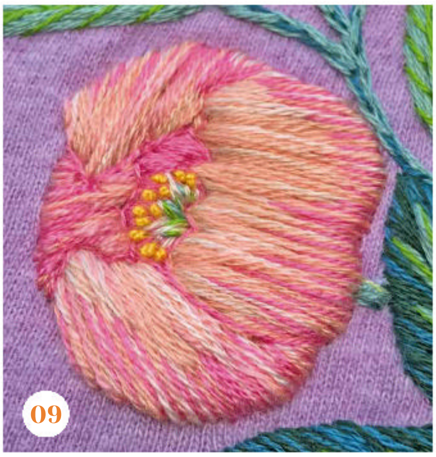
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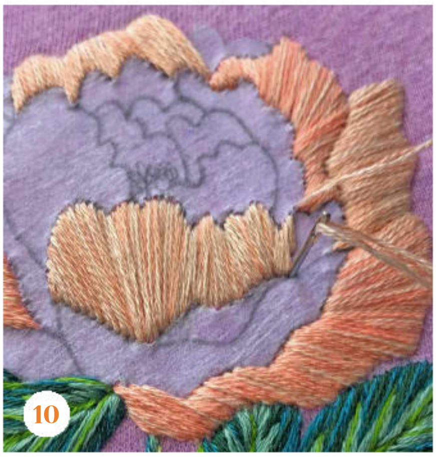
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update your
wardrobe

quick tip
Stitch Guide
Turn to
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Stitch triangles over the top – starting with equally distanced straight stitches outwards from the green line, then work outwards from either side using gradually shorter stitches to create the triangle shape. Finish the leaves with a Straight Stitch over each triangle in one strand of green.

05 Work the orange flower stems using Split Stitch in two strands of turquoise with one strand of teal. Stitch the leaves using Satin Stitch in three strands of turquoise. Use Straight Stitch in one strand of green to work the veins. Then work the buds using Satin Stitch in six strands of lime.

06 Next work the petals of the orange flowers using Satin Stitch in two strands of orange with one strand of yellow. Work a line of Straight Stitch over each petal using two strands of cream. Finish with a Full Knot Stitch in three strands of dark pink at the centre between each petal.

07 For the bee start by working the wings using Satin Stitch in two strands of cream. Use Satin Stitch to work the head and body, alternating between two strands of yellow blended with one strand of cream, and one strand of dark green blended with one strand of teal. Finish by working the legs and antennae in Straight Stitch using one strand each of dark green and teal.

08 Moving onto the peony bud, work the petals in Satin Stitch. For the two side petals thread your needle with a blend of one strand each of pink, light pink, light terracotta and apricot, and angle the stitches inwards as shown in the step photo. Next work the centre petal using one strand each of pink, light terracotta with apricot, working from the base of the flower to the top of petal. Use a blend of one strand of apricot, dark pink and salmon for the back petal. Fill the centre with Satin Stitch in two strands of dark pink.

09 Work the dividing lines between the petals using Backstitch in one strand of dark pink. Shade the bottom edges of the petals with Straight Stitches of varying length in one strand of dark pink, matching the angle of the stitches below. Using one strand each of cream, turquoise and green, work Satin Stitch for tiny triangles in the centre, then add the stamen stalks using Straight Stitches in one strand of cream. Finish the anther of the stamens using Full Knot Stitches in two strands of yellow.

10 Now work the large peony petals using Satin Stitch. Vary the angle of your

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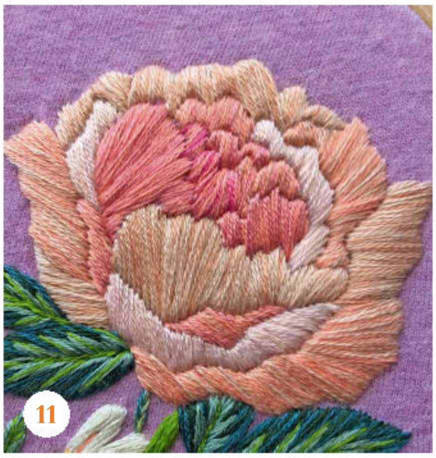
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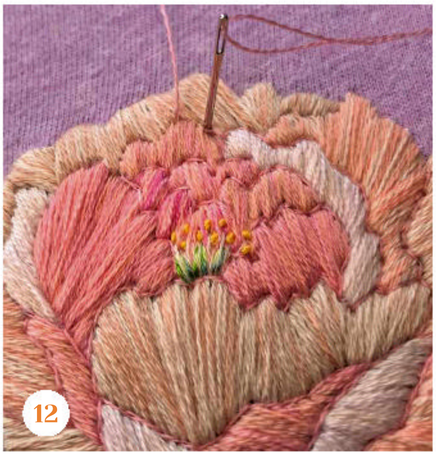
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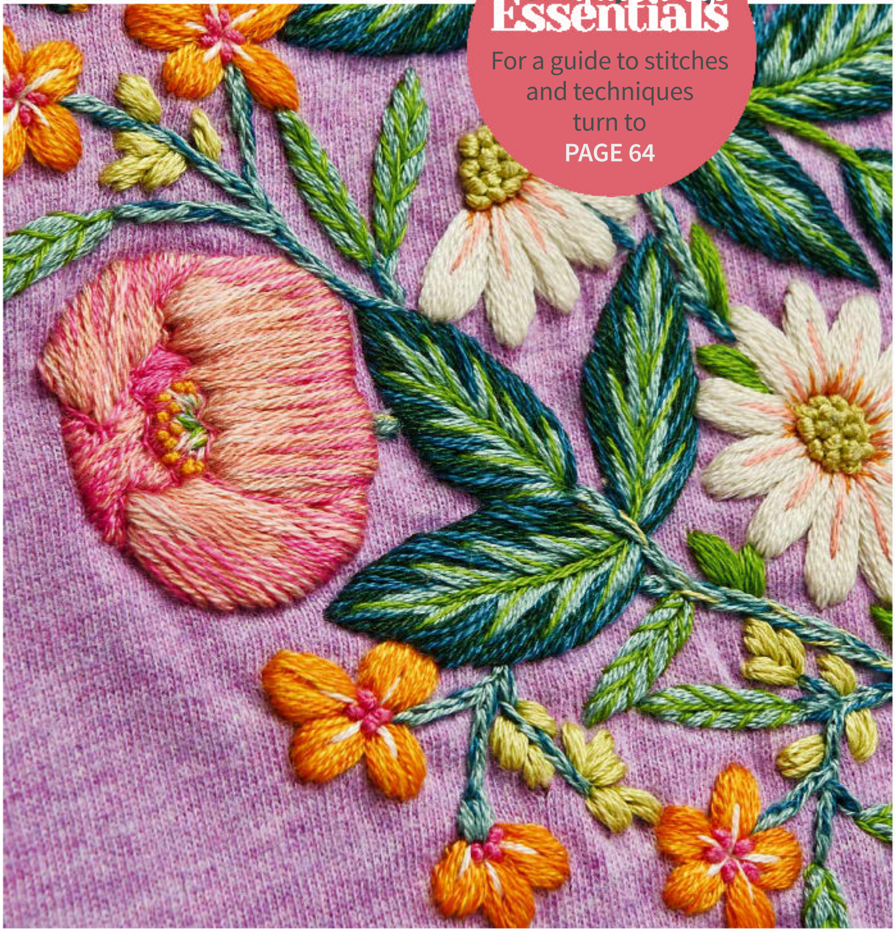


Embroidery Essentials quick tip
For a guide to stitches and techniques turn to
PAGE 64

TIPS & TRICKS

- To stitch using a blend of shades, first cut all the thread colours to the same length, then split the strands separately and thread as one in the needle.
- Before you begin, prewash your t-shirt – this will help to prevent future shrinkage in the wash which causes stitching to become baggy.
- Watch a video of the Full Knot Stitch on Lucy's Instagram highlights @lucyfreeman_design

stitches for each petal, referring to the main image on p16 as a guide for colour placement. Pay attention to the angle of your stitches as it is an important element that will add to the realism of the bloom.

11 From the lightest to the darkest, the petals are: two strands of light pink with one strand of light terracotta; two strands of light terracotta with one strand of pink; one strand each of light terracotta, light pink, pink and apricot; one strand each of light terracotta, apricot and salmon; two strands of salmon with one strand apricot; and one strand each of apricot, salmon and dark pink.

12 Work the dividing lines between the petals using Backstitch in one strand of salmon. Shade the lightest petals, and the largest petals in one strand of salmon using Straight Stitches. Using one strand each of cream, turquoise with green, work Satin Stitch for tiny triangles in the centre, then add the stamen stalks using Straight Stitches in one strand of cream. Finish the anther of the stamens using Full Knot Stitches in two strands of yellow. Iron over the embroidery to finish, then carefully remove the excess interfacing on the inside of the top. It should tear away easily from the embroidered area.

LUCY FREEMAN

Lucy is an experimental textile artist based in Edinburgh who, since becoming a full-time artist in 2018, has worked with brands such as John Lewis, Liberty London, Not On The High Street, Mollie and, of course, us! She loves to push the boundaries of embroidery, using big, textured stitches in a bold painterly style that bring the traditional techniques of the craft together with modern designs and bright colour palettes. Her wall hangings and framed embroideries celebrate the beauty of nature, often featuring larger-than-life blooms in a variety of colours and stitches. Continually experimenting, Lucy strives to create textile artwork that is unexpected and exciting – you can find a gallery of her incredible artworks on her website, as well as patterns, kits and workshops so you can master her painterly style of stitching, too.

www.lucyfreeman.co.uk
@lucyfreeman_design

Embroidery guide

PEONY BUD

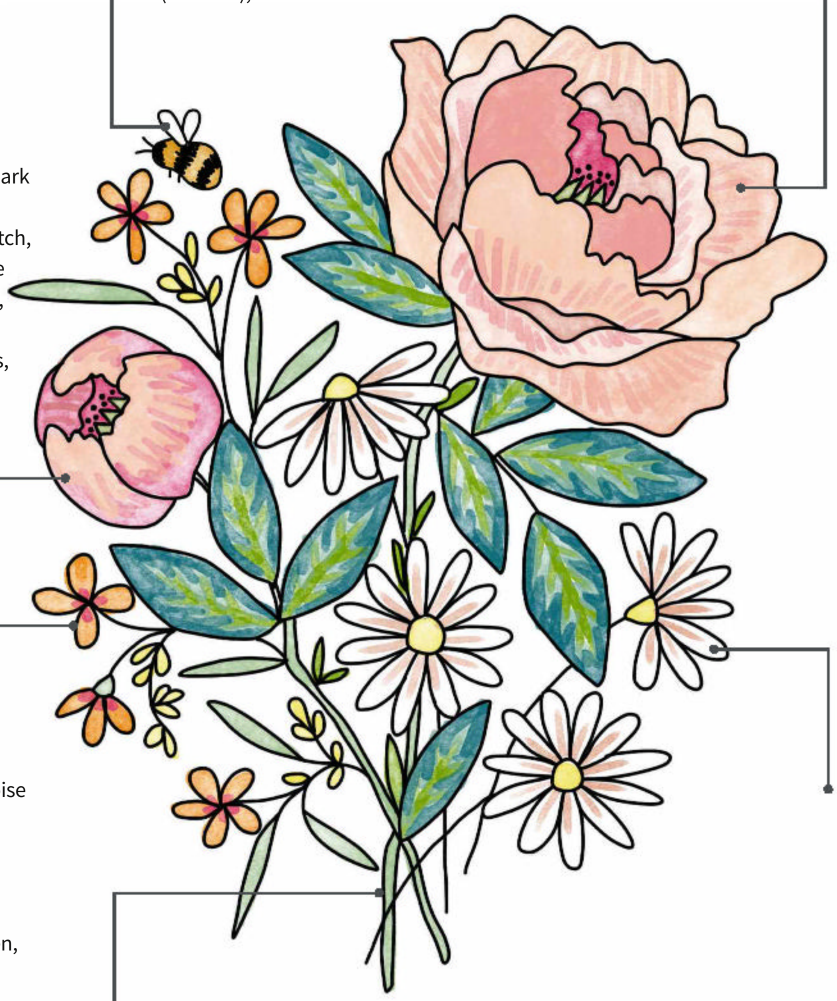
Petals: Satin Stitch, pink (1 strand)/light pink (1 strand)/light terracotta (1 strand)/apricot (1 strand), 4 strands total; pink (1 strand)/light terracotta (1 strand)/apricot (1 strand), 3 strands total; apricot (1 strand)/dark pink (1 strand)/salmon (1 strand), 3 strands total
Centre: Satin Stitch, dark pink, 2 strands
Dividing lines: Backstitch, dark pink, 1 strand
Shading: Straight Stitch, dark pink, 1 strand
Centre triangles: Satin Stitch, cream (1 strand)/turquoise (1 strand)/green (1 strand), 3 strands total
Stamens: Straight Stitches, cream, 1 strand; Full Knot Stitch, yellow, 2 strands

BEE

Wings: Satin Stitch, cream, 2 strands
Head and body: Satin Stitch, yellow (2 strands)/cream (1 strand), 3 strands total; dark green (1 strand), teal (1 strand), 2 strands total
Legs and antennae: Straight Stitch, dark green (1 strand), teal (1 strand), 2 strands total

LARGE PEONY FLOWER

Petals: Satin Stitch, light pink (2 strands)/light terracotta (1 strand), 3 strands total; light terracotta (2 strands), pink (1 strand), 3 strands total; light terracotta (1 strand)/light pink (1 strand)/pink (1 strand)/apricot (1 strand), 4 strands total; light terracotta (1 strand)/apricot (1 strand)/salmon (1 strand), 3 strands total; salmon (2 strands)/apricot (1 strand), 3 strands total; apricot (1 strand / salmon (1 strand)/dark pink (1 strand), 3 strands total
Centre triangles: Satin Stitch, cream (1 strand)/turquoise (1 strand)/green (1 strand), 3 strands total
Dividing lines: Backstitch, salmon, 1 strand
Shading: Straight Stitch, salmon, 1 strand



ORANGE FLOWERS

Stems: Split Stitch, turquoise (2 strands)/teal (1 strand), 3 strands total
Leaves: Satin Stitch, turquoise, 3 strands
Veins: Straight Stitch, green, 1 strand
Buds: Satin Stitch, lime, 6 strands
Petals: Satin Stitch, orange (2 strands)/yellow (1 strand), 3 strands total
Petal line: Straight Stitch, cream, 2 strands
Centre: Full Knot Stitch, dark pink, 3 strands

PEONY STEMS

Stem: Split Stitch, turquoise (2 strands)/teal (1 strand)/lime (1 strand), 4 strands total
Side stems, central line of the leaves: Split Stitch, green, 3 strands
Tiny leaves: Satin Stitch, green, 3 strands
Large leaves: Satin Stitch, teal (1 strand)/dark green (1 strand), 2 strands total
Leaf triangles: Satin Stitch, turquoise, 2 strands; Straight Stitch, green, 1 strand

DAISIES

Stems: Split Stitch, teal (2 strands)/turquoise (1 strand), 3 strands total
Petals: Satin Stitch, cream, 3 strands
Base at the stem top: Satin Stitch, lime, 3 strands; Straight Stitch, teal (2 strands)/turquoise (1 strand), 3 strands total
Petal details: Straight Stitches, apricot, 2 strands, orange, 1 strand
Centre: Full Knot Stitch, lime, 6 strands

Yes, I can
say it.
No, you
cannot

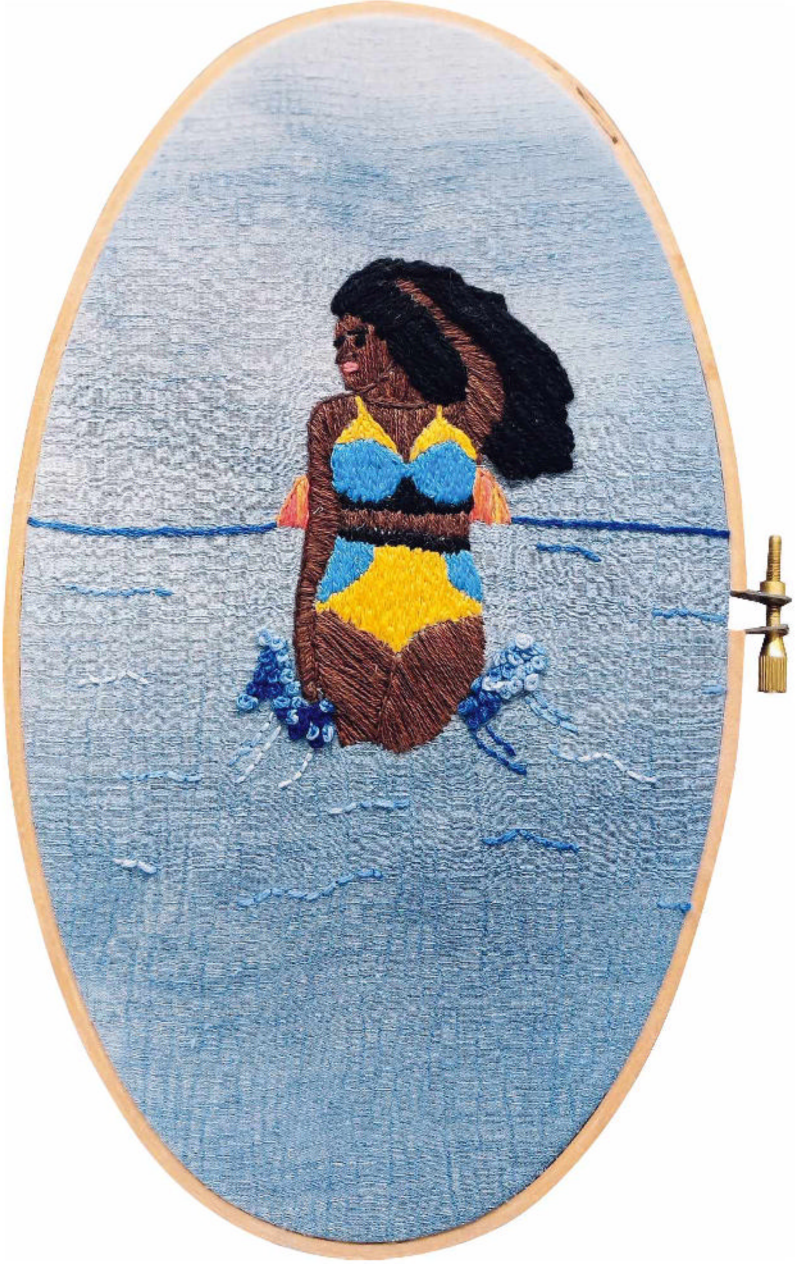
Becoming a mother inspired Bianca's use of thread and fabric as a creative outlet

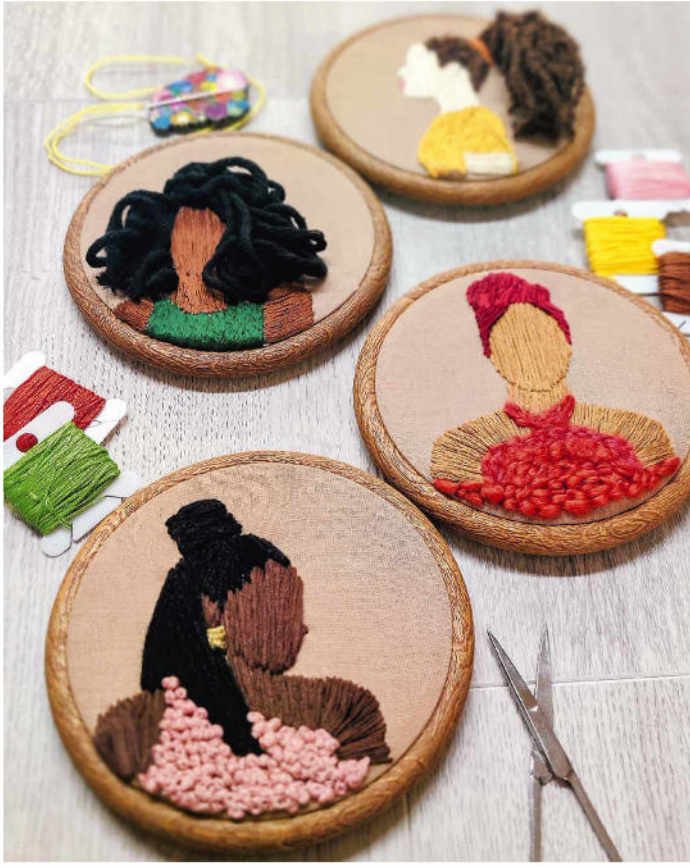
Bianca Springer

MEET THE INSPIRING SEWIST, AUTHOR AND TEXTILES TUTOR WHO CELEBRATES BLACK JOY THROUGH EMBROIDERY

Words by **Becca Parker**

OPENING IMAGE AND ALL OTHER IMAGES UNLESS STATED OTHERWISE © REPRESENT! EMBROIDERY: STITCH 10 COLORFUL PROJECTS & 100 DESIGNS FEATURING A FULL RANGE OF SHAPES, SKIN TONES & HAIR TEXTURES (C&T PUBLISHING 2022).





Bianca's colourful stitched designs promote diversity and inclusion

Self-proclaimed omni-crafter Bianca Springer understands the power of making. "We can fill the void and creatively chip away at the system that chooses to ignore and invalidate us", says the Texas-based author and sewist who uses needle and thread to not only make and teach, but to challenge the status quo, AND celebrate diversity through the work she creates.

While she'd always been creative, motherhood was a real turning point for Bianca. "I was raised in a family of makers, but it was always very utilitarian in my mind. I didn't necessarily see it as a way to express myself creatively until my daughter came along." Sewing became a creative outlet that fitted around full time, stay-at-home-mum life, and Bianca loved making dresses for herself and her daughter. "I started making clothes for her and coordinating outfits for myself. We frequently received compliments on them and the name of my blog, 'Thanks, I Made Them,' was born out of that. The subheading, 'Sew Can You,' was added when I began teaching sewing lessons locally."

The challenges her daughter went on to face at school also played a part in Bianca's creative journey. The maker recalls an incident that kicked things into a different gear. "My daughter was on the playground one day when one of her white playmates told her the way she was wearing her hair looked weird. She typically wore her hair in braided ponytails. On this day, she chose to wear her curly locks in a voluminous Afro. Her feelings were hurt by what was said. Though we discussed it thoroughly, I knew I had to do something tangible to help her feel better." That's where the power of making came in.

"My initial thought was to buy some fabric with girls with natural hair like hers and to make her something. Together we searched online and were disheartened to see all the images with little white girls with pigtails being celebrated

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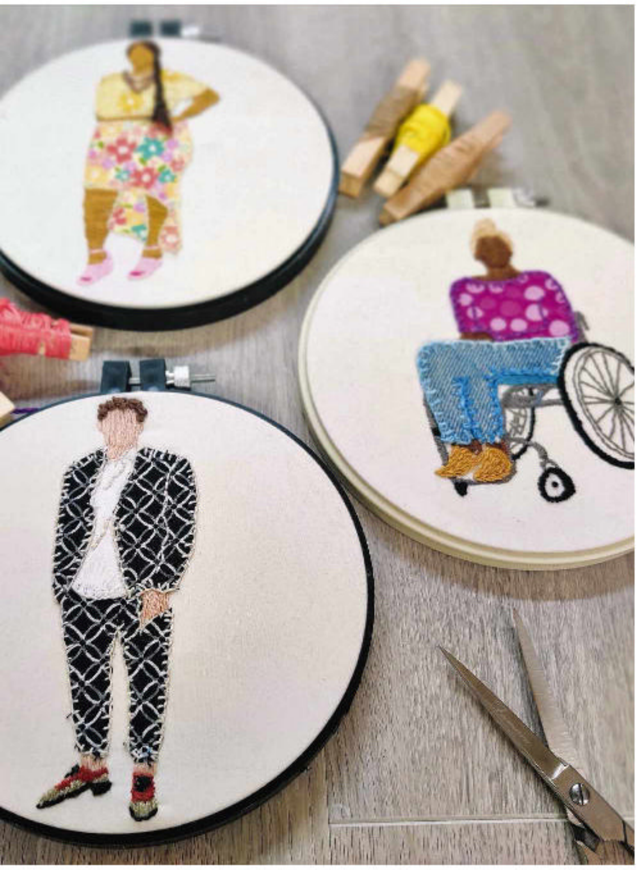
> "We gain so much understanding, perspective and empathy by having conversations and connections with people from different world views"

Just a few examples of the beautifully inclusive projects from Bianca's new book *Represent! Embroidery*

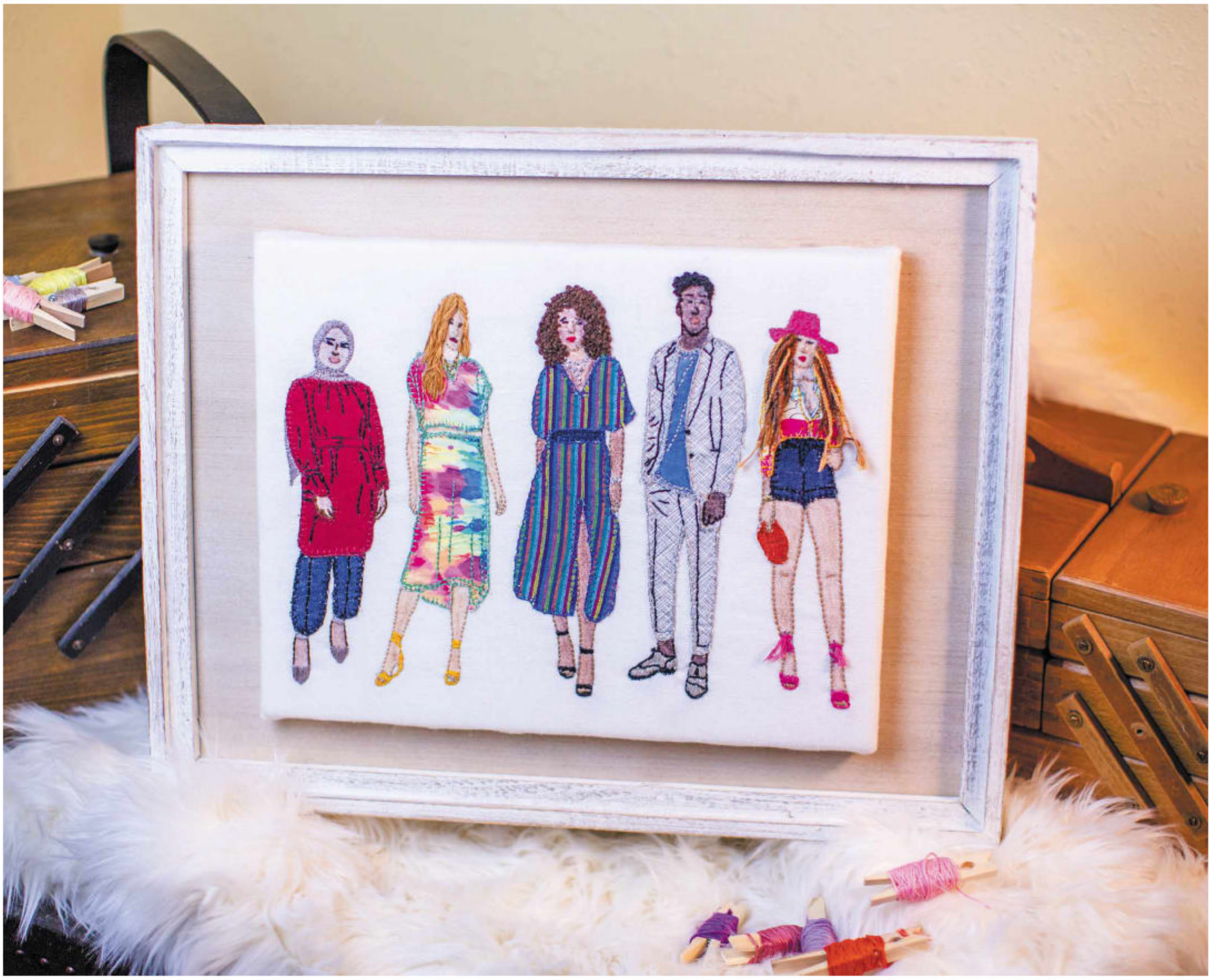


in fabric. This lack communicated to my daughter her level of perceived importance in the world.
I had never designed fabric before, but this need inspired me to make stencils and fabric stamps to represent our hair. She felt seen, loved, and proud of her hair and fabric."

"My children are older now, and they are very aware of systemic racism's existence and impact. The persistent and pervasive nature of it leads us to question: what can we do? We have taught them that it's important to use their voices to speak up for themselves and for those who need support. Use whatever tools you have to do so. For me, one of those tools is creativity. Throughout this process, it underscored the importance of creating what must exist instead of waiting for the 'experts' to provide it. We are subject matter experts on our culture and our lived experiences. We can fill the void and creatively chip away at the system that chooses to ignore and invalidate us."

With her latest book, *Represent! Embroidery: Stitch 10 Colorful Projects & 100 Designs Featuring a Full Range of Shapes, Skin Tones & Hair Textures* (published by C&T Publishing), Bianca invites everyone to use creativity to embrace underrepresented cultures and ethnicities. The book celebrates diversity through exciting motifs and projects in her signature style. It unites a love of garment-making with hand embroidery, enabling makers to embrace individual expression and find their own me-made joy.

"I have used this book, and embroidery specifically, to



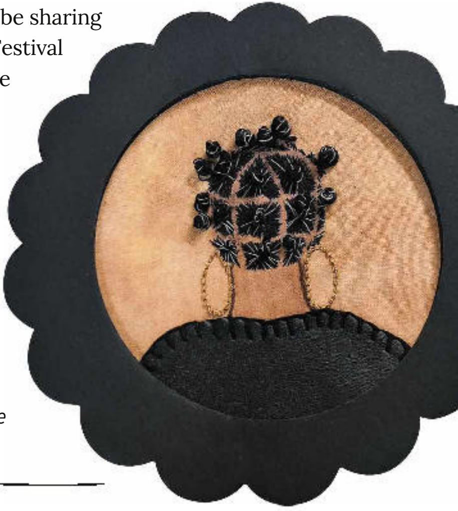
say things that I think need to be said, to celebrate the everyday, and to not wallow in the trauma of the present and past," Bianca explains. "This is a joyful book. I provide tools to create Black hairstyles, ways to colour Black skin, opportunities to tell some Black stories." There's one project that really sums *Represent! Embroidery* up. "I really love the Squad Goals canvas," shares Bianca. "That project has 10 people figures to customise with various hair and skin tones. The garments can be stitched with embroidery or created using fabric appliqué. They can be displayed as individual figures or grouped, like in the finished canvas from the book."

"I think that we gain so much understanding, perspective and empathy by having conversations and connections with people from different world views and experiences", Bianca continues. "At the height of recent racial unrest in 2020, there were a lot of unifying posts and messages proliferating on social media. It was refreshing to see such a show of support during troubling times. Gradually, in time, people's social media feeds returned to normal. I saw people showing photos of things that matter to them (family gatherings, weddings, birthday trips and weekend brunches). The diversity they claimed to support online was not reflected in the reality of their lives. The Squad Goals project is a reminder to continually step out of our comfort zones, to expand our reach and to broaden the scope of our squads."

Bianca's determination to promote diversity through fabric may be inspiring but it can also take its toll on her. "Working to fill gaps of representation in craft is difficult and emotionally draining work," Bianca explains. But she is committed to challenging gate-keeping and lack of diversity, and to keep on doing what she loves most. "There are some opportunities that I take because I see it as an open door for me and the next person," she points out, "but I am tired of being the trailblazer or the only one, two or three in the room." It's an ongoing process. So how can we help? Well, as a start, by following and engaging with projects like *Represent! Embroidery*, we can support Bianca on her journey to improve representation.

We can also take her classes and the good news for those of us in the UK is that Bianca will be sharing her skills for the very first time at The Festival of Quilts in Birmingham this August. She will be teaching four classes in total: Upcycling and Embellishing Garments with Hand-Embroidery, Upcycling and Embellishing Garments with Patchwork and Appliqué, The Up-To-You Unique Quilted Tote, and the Geometric Memory Pincushion. Count us in Bianca, we can't wait to see you there!

For more details about Bianca's book and classes see www.biancaspringer.com, or give her a follow via @thanksimadethem



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Stitch-along
PART 5

Countryside stitch-along

JOIN US FOR PART FIVE OF GEORGIE'S SIX-PART STITCH-ALONG. THIS MONTH, WE'RE ADDING SOME FLOWERS AND FOLIAGE

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Finding your wings

FORGET ALL YOUR WORRIES AS YOU STITCH A STUNNING BUTTERFLY USING THREAD PAINTING TECHNIQUES AND PEACHY SHADES

Designed by **Georgie Emery** →

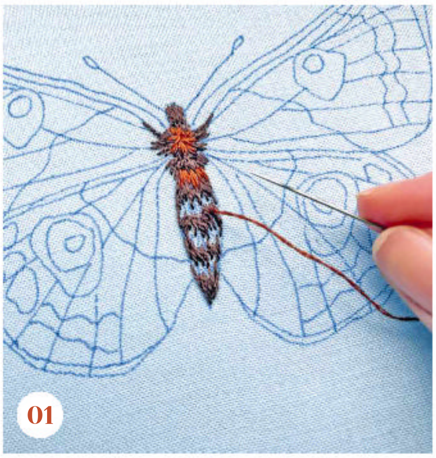
quick tip

Visit our website **www.gathered.how** for more patterns by this designer

GEORGIE EMERY

Stitch Guide

Turn to PAGE 67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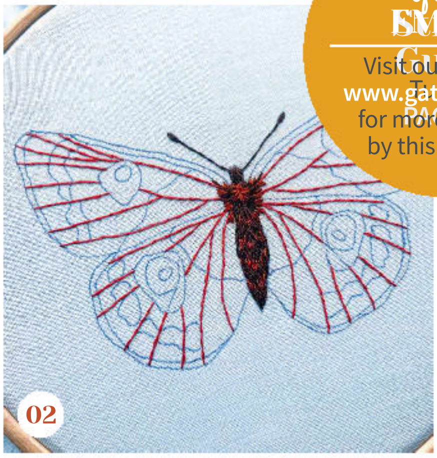
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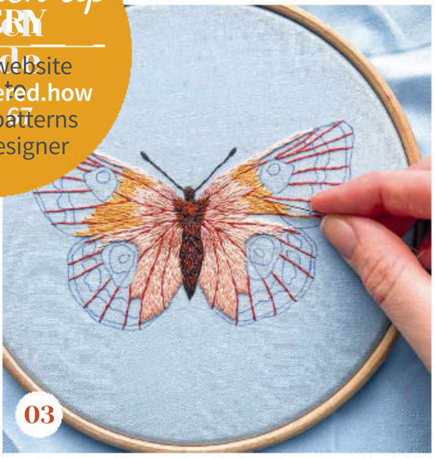
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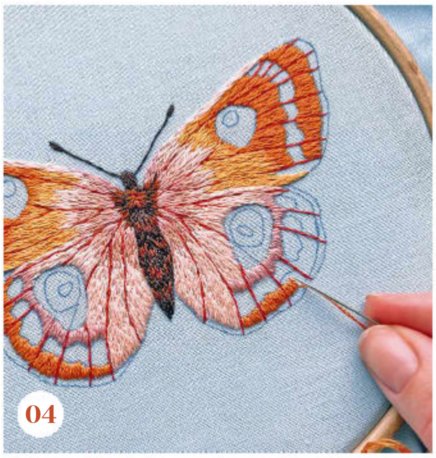
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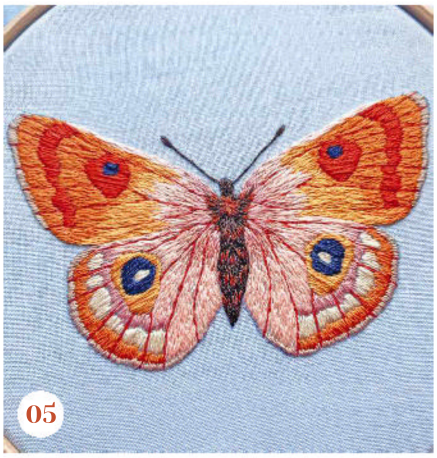
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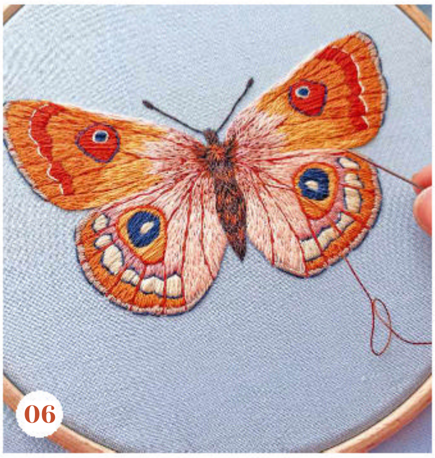
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MATERIALS

- Cotton fabric: 25x25cm, blue
- Stranded cotton: 1 skein each of blue, dark brown, light brown, warm brown, cream, orange, dark orange, light orange, dusty pink, light pink, warm pink, white
- Embroidery hoop: 15cm diameter
- Basic embroidery kit

STITCHES USED

Long and Short Stitch, Satin Stitch, Split Stitch, Straight Stitch

NOTE

- Find the template on p72.

01 Transfer the design from the template onto the fabric using your preferred method. We used a heat erasable pen and a light source. Then mount your fabric into the hoop. With two strands of dark brown begin stitching the body of the butterfly with bands of vertical Long and Short Stitches. Then with two strands of warm brown add in Long and Short Stitches in the spaces in between to create stripes. Make these more subtle by adding Straight Stitches using one strand of dark brown where the two colours meet, so that you don't have harsh lines.

02 Use Split Stitch to stitch the antennae in one strand of dark brown and the wing veins using one strand of dark orange.

03 Next following the lines on the template as an indicator to change colour, fill in the background of the butterfly wings in Long and Short Stitch using two strands – working outwards from the body. On the top wing begin with dusty pink, switching to warm pink, then light pink and lastly light orange. On the bottom wing begin with dusty pink, then warm pink and then light pink.

04 Using two strands of orange, work the remaining area of wing background in Long and Short Stitch.

05 Fill in the pattern in Satin Stitch, using two strands of dark orange, cream, light orange and blue. Use the image on p29 as a guide for colour placement.

06 Next, add in the line details working Split Stitch in one strand; using white on the outer edges of the dark orange stripes and the blue dot in the top wings, blue to outline the orange circle on the top wing and cream on the bottom wing, and orange to outline the light orange circles on the bottom wings. Now, add in a scattering of tiny Straight Stitches in one strand of warm brown across the centre of the butterfly wings, using the image as a guide.

GEORGIE EMERY

Georgie lives in Gloucestershire, draws her inspiration from nature and loves to experiment with a variety of techniques to create lively and colourful designs. She's never without her stitching!
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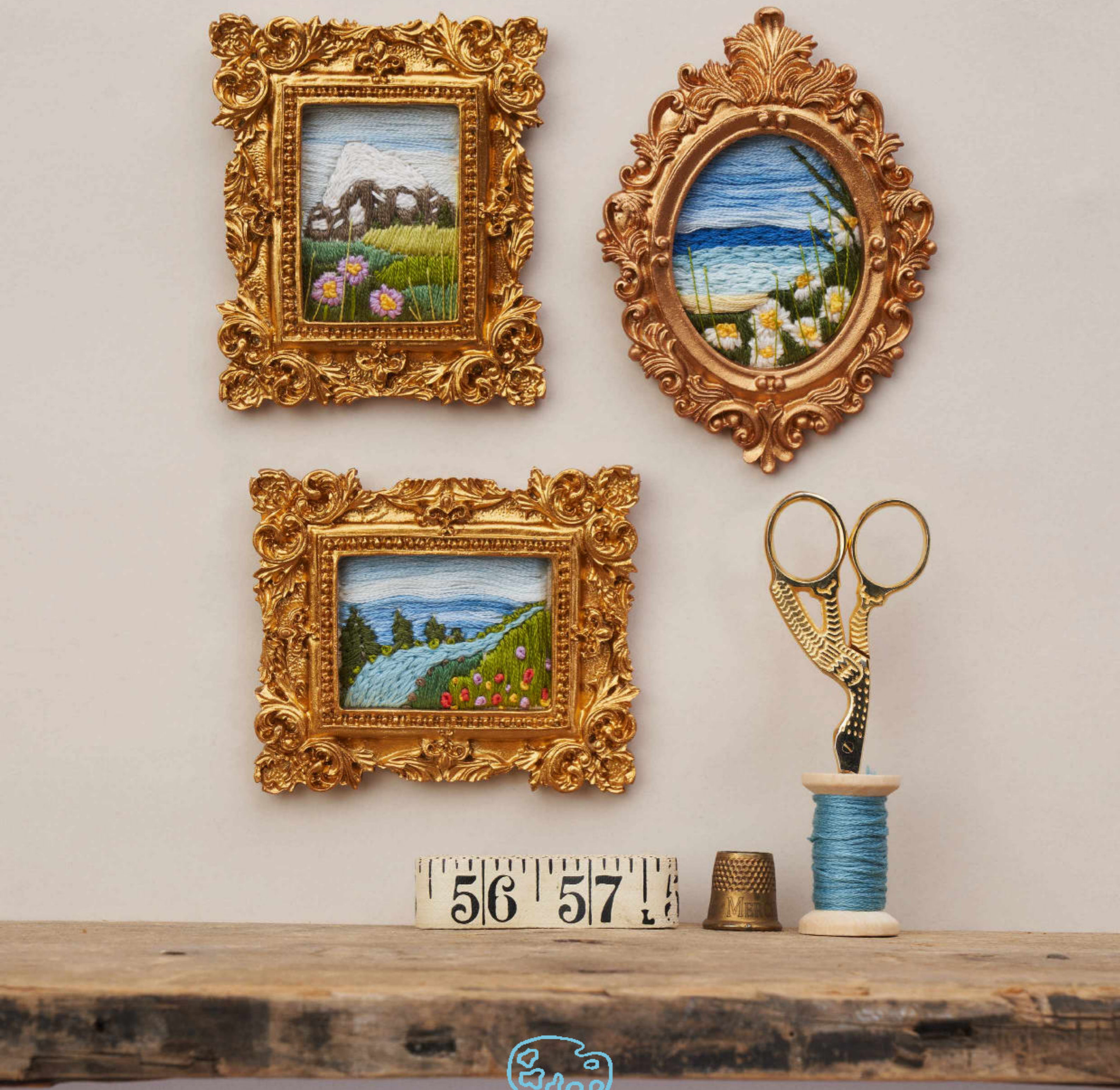
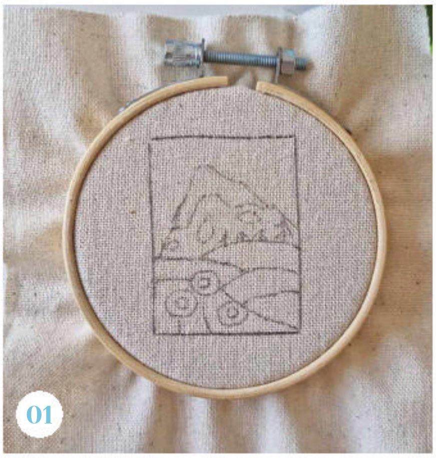


Picture perfect

CELEBRATE THE GREAT OUTDOORS AND PUT YOURSELF IN A POSITIVE FRAME OF MIND WITH THESE PAINTERLY MINIATURE LANDSCAPES

Designed by **Louise Newton** →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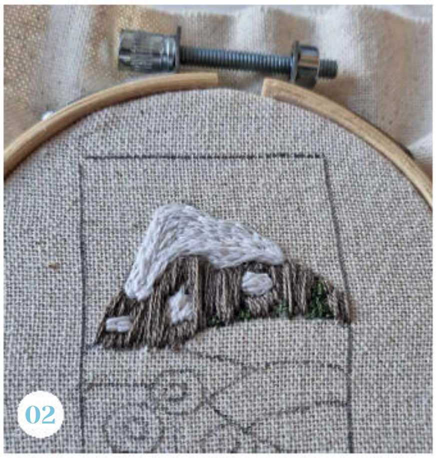
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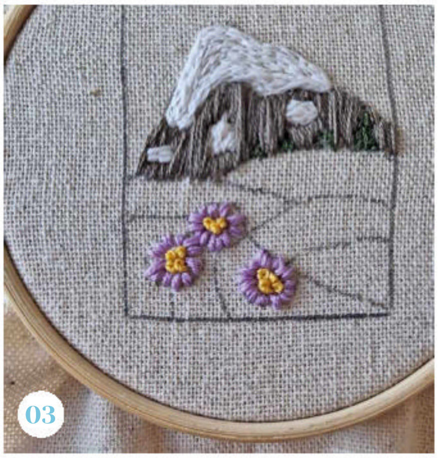
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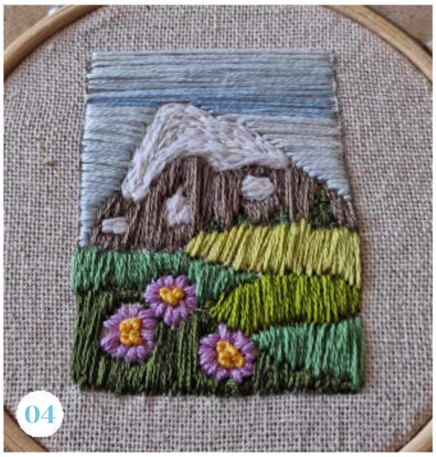
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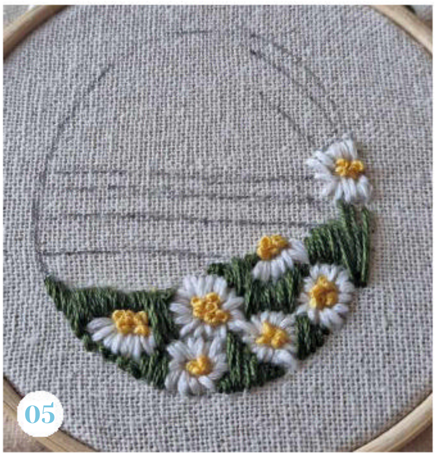
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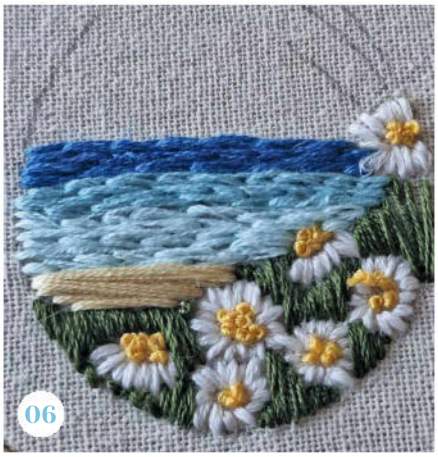
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MATERIALS

- Cotton fabric: 15x15cm, natural x3
- Stranded cotton: 1 skein each of dark blue, light blue, light peacock blue, brown, coral, dark green, light green, moss green, lilac, light gold, teal, white, yellow
- Variegated stranded cotton: sky blue
- Embroidery hoop: 10cm diameter
- Small rectangle gold gilt frame: 9.5x9cm with an aperture of 4x5.5cm x2
- Small oval gold gilt frame; 11.6x8cm with an aperture of 4.7x5.8cm
- Strong double sided tape: 6mm width
- Cardstock
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Satin Stitch, Split Backstitch, Straight Stitch

NOTE

- Find the templates on p72.

01 Transfer each of the designs from the templates onto the centre of each piece of fabric using your preferred method. Use the inside edge of the frames' aperture to mark a border on the fabric. Then, trace your pattern onto the fabric, ensuring it fits into the inside of the frame you've just traced – extend the lines of the pattern if necessary. Then, insert the design into your hoop with the fabric pulled taut like a drum.

MOUNTAIN MEADOW

02 Begin stitching the mountain by working the snow using Split Backstitch to first outline each patch of snow before working inwards to fill the areas in three strands of white. Then use Straight Stitch in three strands of dark green to work in the trees, first using one vertical stitch for the trunk and then with 3-4 diagonal stitches coming off this for the branches. Fill the mountain rock face using vertical Satin Stitch in three strands of brown.

03 For the flowers in the foreground fill the centres with three or four French Knots in three strands of yellow, with one twist. Next, use six strands of lilac thread and work in the petals with a series of Straight Stitches coming out from the centre.

04 Fill in each section of grass with vertical Satin Stitch in three strands. Moving upwards from the bottom, work dark green, teal, mossy green, teal again and then lightest green. Fill in the sky using horizontal Satin Stitch in three strands of variegated sky blue.

SEASCAPE WITH DAISIES

05 Work the centre of each daisy using French Knots in three strands of yellow, with one twist. Next, stitch in the petals using Straight Stitch in six strands of white. Fill in the remaining area of grass in vertical Satin Stitch using six strands of dark green.

06 Use horizontal Split Backstitch in six strands to work the sea from the top moving downwards, using dark blue, light peacock blue, and then lastly light blue. Next, work the sandy shore using horizontal Satin Stitch in three strands of light gold.

07 Fill in the sky using horizontal Satin Stitch in three strands of variegated sky blue. Then, work Backstitch in three strands of dark green to add some long grass, starting from the grassy bank on the right side of the scene and curving up to the top of the frame. Use one strand of light green to add more Straight Stitch grass over the foreground.

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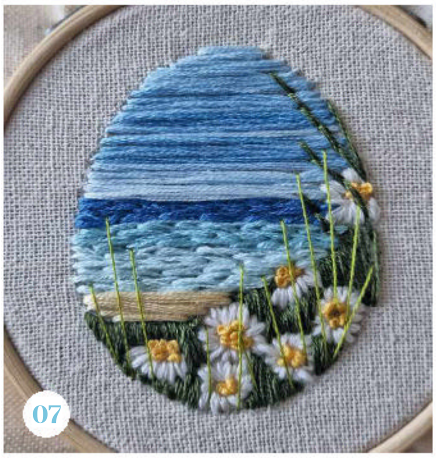
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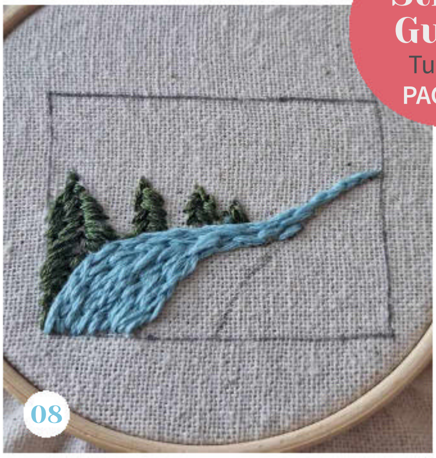
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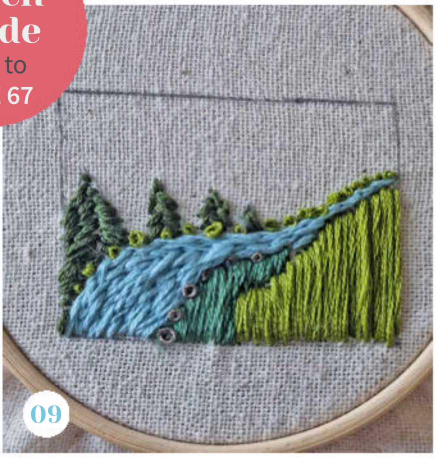
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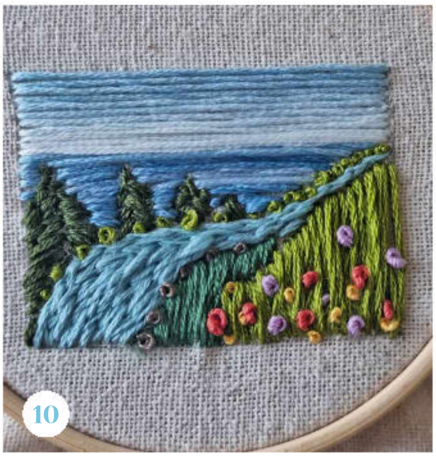
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12

TIPS & TRICKS

- Pay close attention to the direction of your stitches across these designs as this will help add to the sense of the perspective, lending added realism to the finished landscapes.
- Variegated thread is a great way to fill an area where you want the colours to gently transition through multiple shades of a colour. We used it here for the sky but it would work well for flower petals, leaves or anywhere you want to add a bit of variety to an area of stitching.
- We used a 5 piece set of decorative golden photo frames by Amosfun for this project, which is available to buy from Amazon. You will also find a similar range of frames available to order from Etsy and specialist doll's house furniture stores.

08 **FOREST RIVER**
Work in the river in Split Backstitch using all six strands in light peacock blue, angling the stitches so they echo the shape of the river outline. Next, use six strands of brown to add a vertical Straight Stitch for the trunk of each tree. Then, add some branches with diagonal Straight Stitches in six strands of dark green, starting small and short at the top and getting longer as you go downwards.

09 Using vertical Satin Stitch in six strands, fill in the patch of grass next to the river and then the larger grassy area using moss green. Next, use three strands of moss green to work a line along the top of the river with a series of French Knots, getting closer together as the river retreats into the distance. Then, add another line along the first half of the bottom of the river with French Knots in three strands of brown, spaced slightly apart.

10 Add the wildflowers in the foreground using a scattering of French Knots in three strands of yellow, lilac and coral. Fill in the sky using horizontal Satin Stitch in three strands of variegated sky blue.

11 **FINISHING YOUR MINI FRAMES**
Place your frame onto your piece of cardstock and trace around the inside edge of the aperture. Cut around your marked outline with a 1cm border. Apply double sided tape across the entire surface of your cut-out and then peel off the tape's backing. Stick the card to the reverse of your stitching with the design central. Then trim away the excess fabric from around the edge.

12 Apply double sided tape to the back of your frame, as close to the edge of the aperture as you can. Finish by peeling off the tape's backing and then press your frame down over the stitching with the design central – so that the edges line up.

LOUISE NEWTON

Louise is a triplet from Leeds and taught herself how to embroider in 2017 after making a New Year's resolution. She creates bright, happy pieces by exploring colour and textures to capture wildflowers, insects and her much loved Yorkshire landscape in stitch.
www.loustitchesshop.etsy.com

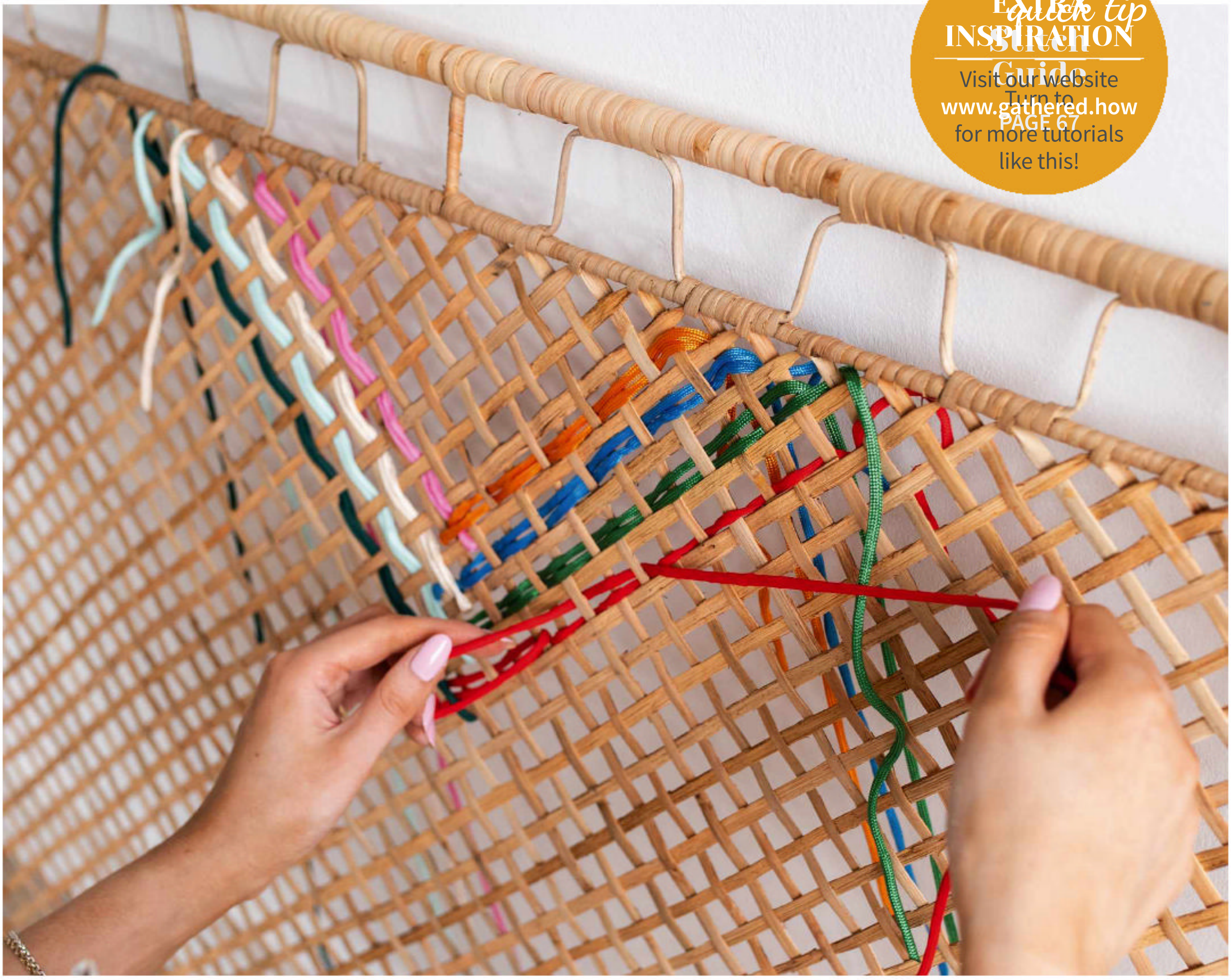
PHOTOGRAPHY BY HOLLY BOOTH PHOTOGRAPHY, WWW.HOLLYBOOTH.COM

Rainbow slumbers

WEAVE COLOURFUL PARACORD THROUGH ON-TREND RATTAN FOR THE ULTIMATE BEDROOM HACK!

Designed by **Chloe Hardisty**

→



EXTRA INSPIRATION

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MATERIALS

- Headboard, rattan or other natural fibre with holes: 100 x 96cm
- 4mm paracord: a selection of colours

STITCHES USED

Running Stitch

NOTES

- We used the TOLKNING headboard from IKEA. For a single bed use just one headboard and for a double bed, repeat the design across two headboards.
- We used a 24 rainbow pack of 4mm paracord from Amazon.

01 Begin by mapping out a design onto some paper using coloured pencils that match the colours of the paracord. We went with a simple chevron design and used a double width of cord in the same colour for each stripe of the chevron. Consider where the pillows on the bed will cover the headboard to ensure enough of your design is visible. Our design used a random selection of colours, but you could use specific shades that coordinate with the colour scheme of your bedroom. Before you begin, ensure you have enough paracord to complete your chosen design.

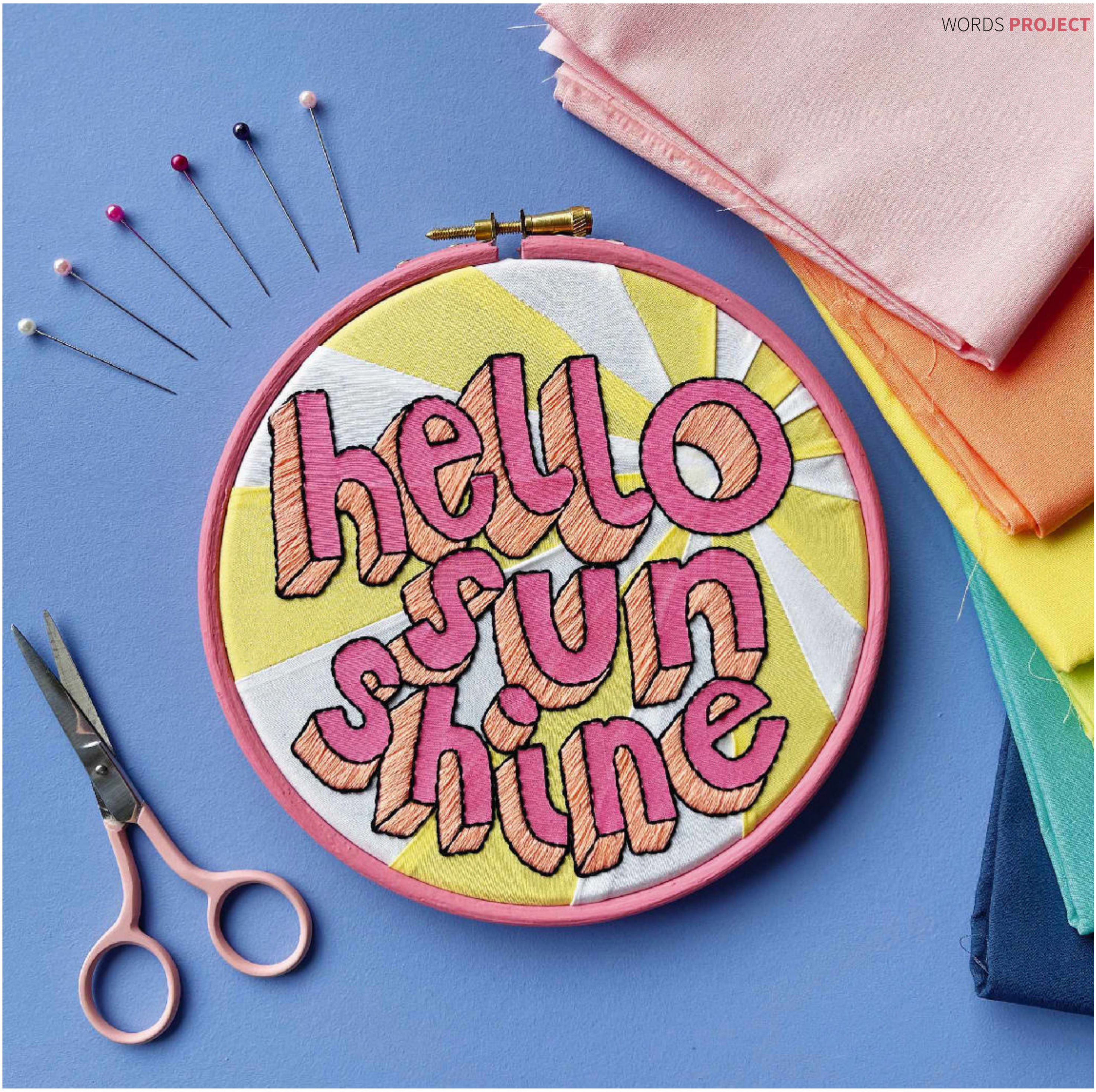
02 Start by weaving the paracord through the holes in the headboard using a Running Stitch-like motion, starting from the top row of holes and going diagonally to the centre. Leave enough excess when you start to tie a good knot at the end. We used 4mm paracord, but you could use rope, ribbon or really thick wool if you prefer.

03 When you reach the middle, double back on the rope you have weaved, and when the paracord reaches the starting point again, tie a knot on the back of the headboard, so it's concealed. We doubled up the paracord we were using to give it a more impactful effect – whether you do this will depend on what paracord you are using. Cut the excess off so it isn't visible on the front of the headboard.

04 Continue to weave the rest of the paracord into the headboard in the same way.

CHLOE HARDISTY

Chloe, owner of cult craft brand Cotton Clara, started stitching as a child. She designs and sells modern and beginner-friendly embroidery kits from her studio in Loughborough, where she lives with her husband and two boys.
www.cottonclara.com, @cotton_clara



PHOTOGRAPHY BY CLARE ALBANS, @HELLOHOORAYBLOG

...Goodbye rain

TAKE COLOURFUL COTTONS AND PIECE THEM TOGETHER TO CREATE A MESMERISING BACKDROP FOR A STATEMENT TEXT DESIGN

Designed by **Matilda Smith** Stitched by **Clare Albans**

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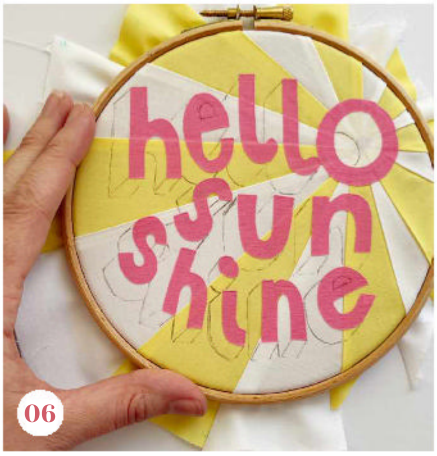


06

MATERIALS

- Cotton quilting weight fabric: 30x30cm, pink, white, yellow
- Stranded cotton: 1 skein each of apricot, black
- Embroidery hoop: 15cm diameter
- Felt sheet: 14cm diameter, white (optional)
- Bondaweb
- Acrylic paint and brush (optional)
- Sewing machine with a matching machine thread (optional)
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch

NOTES

- Find the templates on p73-75.
- The fabric we used was Pure Solids by Art Gallery Fabrics in snow (white), honeydew (yellow) and sweet pink (pink).

01 Trace all of the background ray shapes onto some paper, label with the number and colour, then cut out each one and pin onto the fabric. Make sure that you pin the right pieces onto the right colour, facing upwards before cutting out. Use an erasable pen to write the template number on the edge of each piece of fabric as you cut out each one out, as this will help you to identify the pieces easily. We recommend using a rotary cutter, cutting mat, and quilting ruler to cut out your rays of fabric to get precise shapes. However, fabric scissors and a standard ruler will work, too.

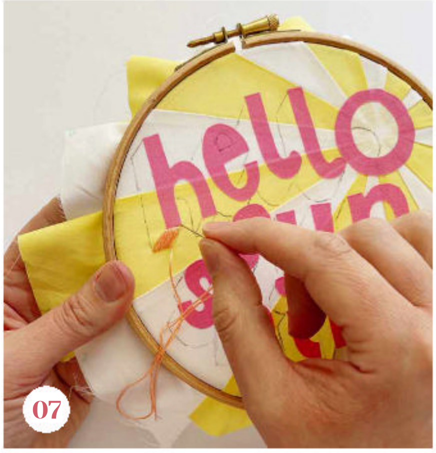
02 Take two adjacent, larger pieces of fabric (14 and 15) and pin together with right sides facing. Make sure that you align the narrow edge (the centre where the rays emanate from) and pin along the long edge – note that there will be a gap in the middle when this is complete to avoid bulky seams – see step 4. Hand or machine stitch with a 5mm seam allowance and then press the seams to one side at the back.

03 Repeat with the remaining pieces following the number order, making sure that you take your time to get each one in the correct place. Work in numerical order around the circle to avoid any confusion.

04 Trace the small circular template onto the paper side of the Bondaweb using a pencil. Iron it to the right side of a small piece of white fabric, before carefully cutting around the circle. Peel off the paper on the reverse, and then place it over the top of the area where the patchwork pieces meet – over the gap. Follow the manufacturer's instructions to attach it to the fabric.

If you don't fancy working the background of this design as quilting then try this easy alternative. Transfer the full design directly onto some white fabric. Then use fabric paint to fill the yellow sections, using the main image on p37 as a guide for colour placement. Allow to dry completely before stitching over the dividing lines using Backstitch in four strands of white. Then follow steps 5 to 8 to complete the design.

05 Reverse the main template by placing the design backwards over a light source and then trace the outline of the letters of the design (excluding the drop shadow area) on to the paper side of the Bondaweb using a pencil. Iron to the reverse of the pink fabric and cut out the letters with a small, sharp pair of scissors. You don't need to cut out the inside of the letter 'e' as this will be stitched over.



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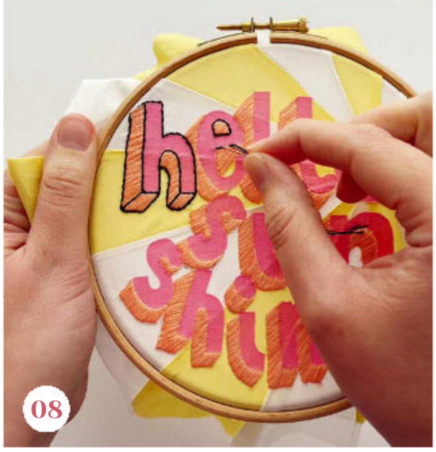

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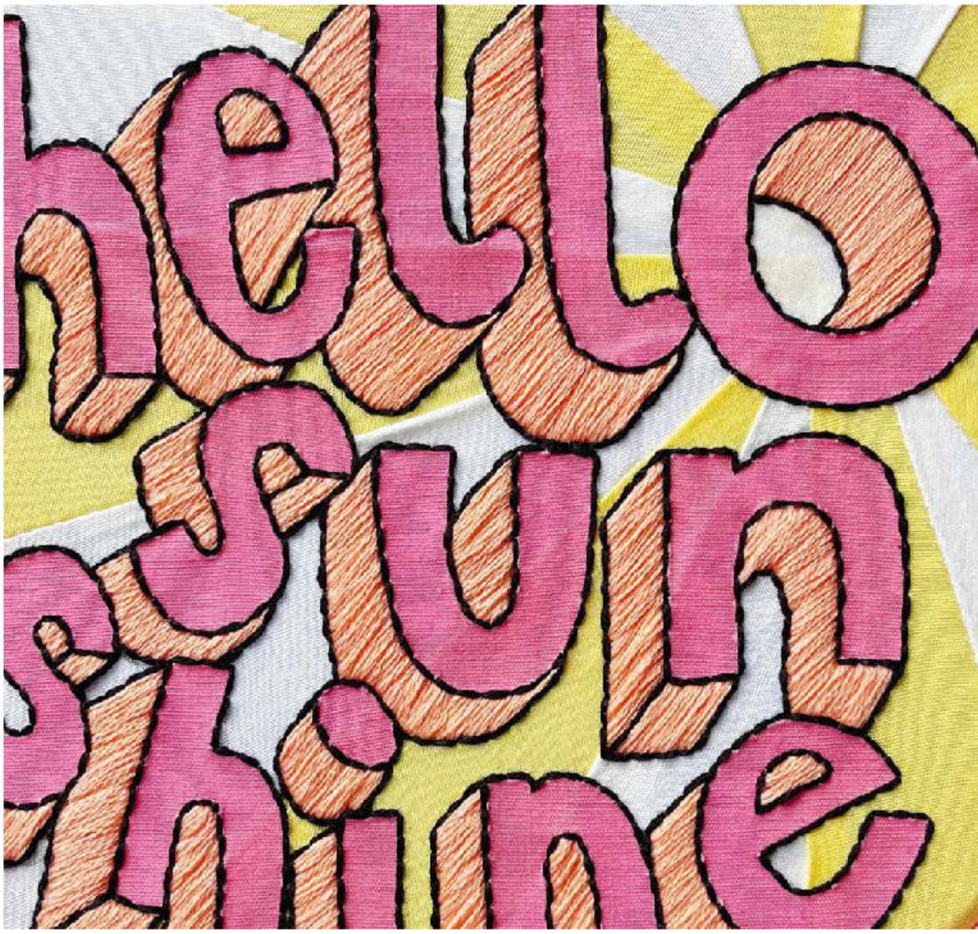

quick tip
CLARE
ALBANS

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06 Transfer the full design of the text onto the patchwork using a light source and a heat erasable pen, and then use this as a guide to position and attach the pink letters using an iron. This process will remove the outlines you just drew. Once attached, repeat the process to re-transfer the shadows of the text onto the patchwork using the same pen. Mount the patchwork into your hoop with the design central and the fabric taut like a drum. Make sure the screw is firmly tightened so that the fabric doesn't become saggy whilst stitching through the layers of fabric.

07 Using three strands of apricot, work Satin Stitches to cover the shadow area of the text. Work your stitches in a diagonal direction, keeping the angle consistent throughout for a neat finish, and stitch as close as you possibly can to the edge of the pink fabric letters. To prevent your stitches from sloping, draw out a series of lines across the area using a ruler and heat erasable pen and then use these as guidelines.

08 Outline the lettering using Backstitch in three strands of black. Stitch between the apricot shadows and the pink fabric to cover the gaps and create crisp edges.

Before finishing our hoops, we painted them to add a pop of colour. If you're doing the same, remove your stitching from the hoop first and then allow it to dry fully before remounting. Our hoops are painted in a co-ordinating colour to the text, but you could use a contrasting shade if preferred.

Then finish the back by trimming the fabric so that it's 3cm bigger than the hoop. Work a continuous running stitch around the edge of the fabric and pull it tightly to gather it at the back. Then, secure in place with a few stitches. Lay a circle of 14cm felt over the back of the hoop and then tack it in place around the edge using whipstitch.

CLARE ALBANS

Clare is a maker, blogger and author based in Newcastle upon Tyne. She creates colourful, fun embroidery kits, teaches hand embroidery workshops and runs a small online haberdashery shop, too.
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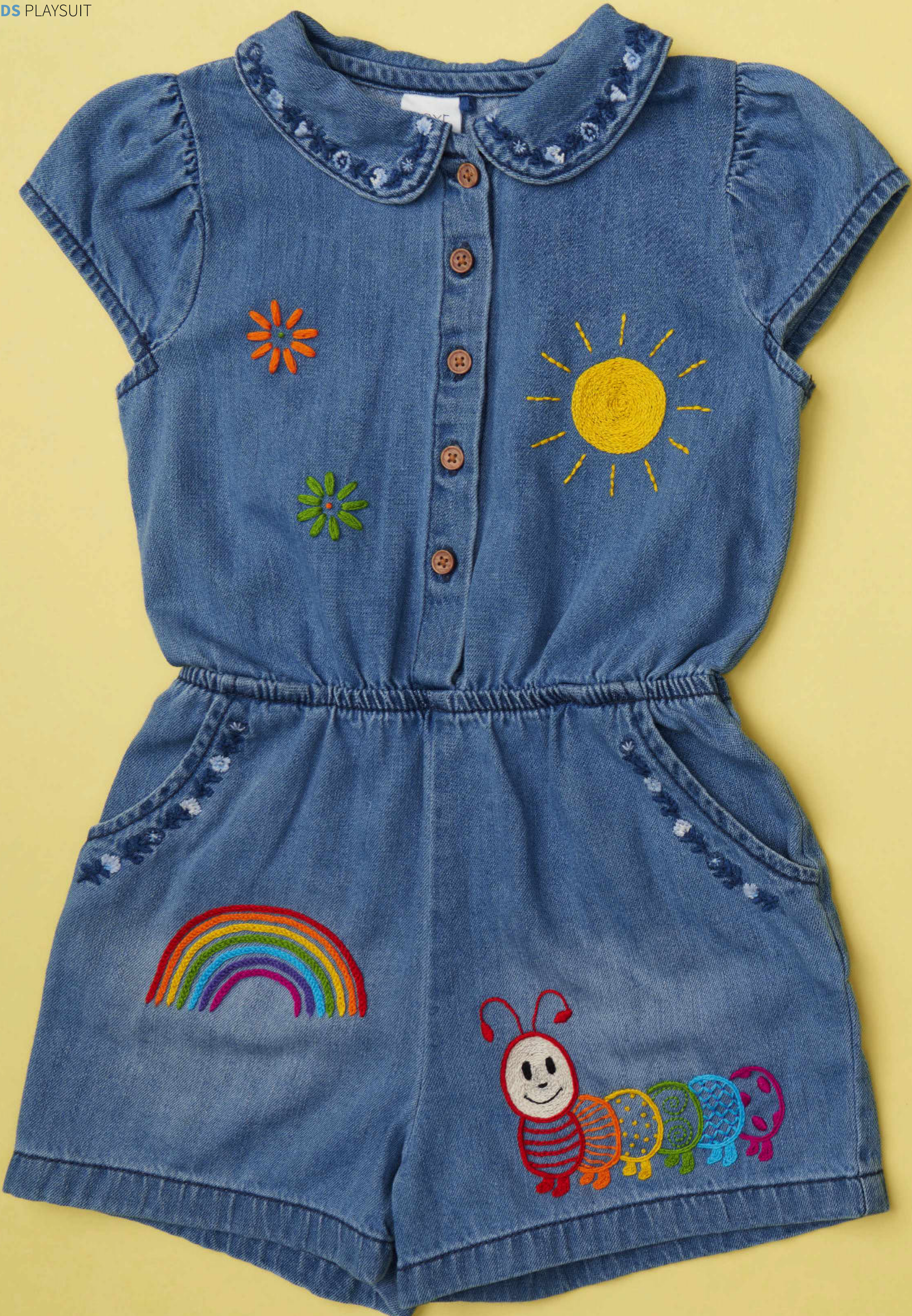
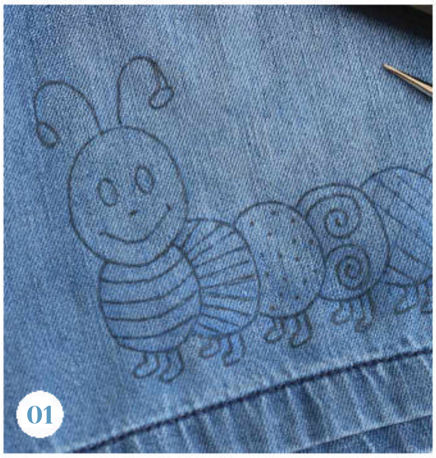
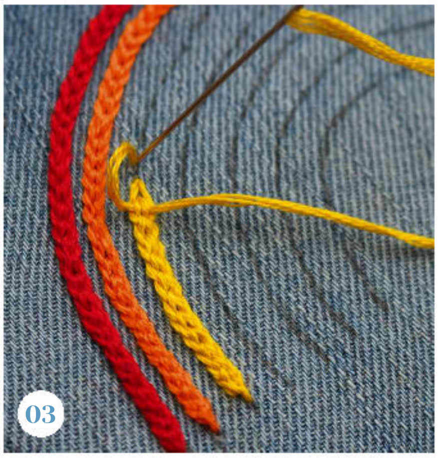


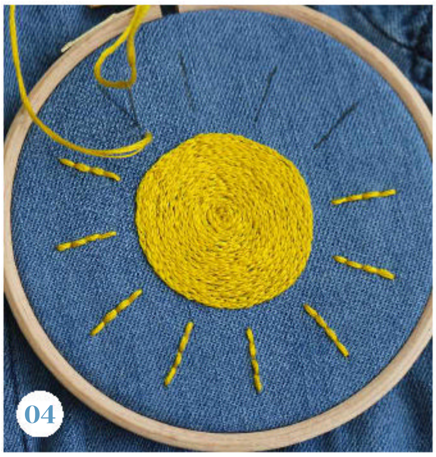
Summer playtime

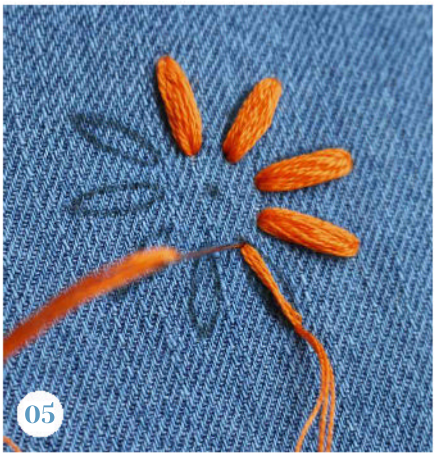
MIX AND MATCH SWEET MOTIFS IN RAINBOW BRIGHT THREADS THAT REALLY POP ON CLASSIC DENIM AND MAKE PLAYTIME EVEN MORE FUN!

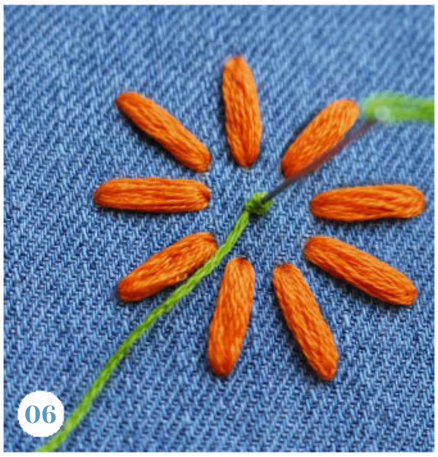
Designed by **Ruhee Aggarwal** →











MATERIALS

- Children's playsuit or dungarees: Denim (we used size 2-3 years)
- Stranded cotton: 1 skein each of blue, black, light cream, green, orange, purple, red, violet, yellow
- Embroidery hoop: 13cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Braided Chain Stitch, Chain Stitch, Couching Stitch, French Knot, Granitos Stitch, Heavy Chain Stitch, Padded Satin Stitch, Satin Stitch, Split Stitch, Stem Stitch, Straight Stitch, Trellis Stitch

NOTES

- Find the template on p76.
- Prewash your garment before stitching to prevent shrinkage and to remove any loose pigment that may discolour your threads.

01 Transfer the playsuit designs from the templates onto the denim fabric using your preferred method (you may need to resize the templates to fit your chosen garment or clothing size). We used a heat erasable pen and a light source to transfer.

02 Then mount the first area of your stitching into an embroidery hoop with the fabric taut like a drum.

03 **RAINBOW**
Stitch the arches in Braided Chain Stitch using four strands, starting with red for the outer arch, then moving inwards, use orange, yellow, green, blue, purple and then violet.

04 **SUN**
Begin by filling the circle, which is worked with Split Stitch using four strands of yellow. Start stitching the outline of the circle then start spiralling inwards until you reach all the way to the centre. Next, start stitching the sun's rays using six strands of yellow with Backstitch.

05 **FLOWERS**
The flower petals are worked using Granitos Stitch in four strands of orange and green. Begin a petal by creating a single straight stitch in the centre of the petal. Now, work another straight stitch coming up and going down the same hole, then use your finger to nudge it so it sits to the left of the previous stitch. In the same way, repeat with a third stitch which will sit on towards the right.

06 The centre of the flower is worked with French Knot using three strands of orange and green – alternating the colours so that the green is with the orange petals and vice-versa. Work the French Knots with three twists so they are nice and bold.

07 **CATERPILLAR**
Start by filling the inside of the first section of the caterpillar's body working the stripes using Chain Stitch in three strands of red. Then, work the stripes of the next section using with Couching Stitch using three strands of orange – first working straight stitches for the laid thread and then couching over them at two points on each line to hold the stitches in place. Then fill the feet of both sections in Split Stitch using three strands of matching thread to the section filling. Next, outline the the sections using Heavy Chain Stitch in three strands of the same thread.

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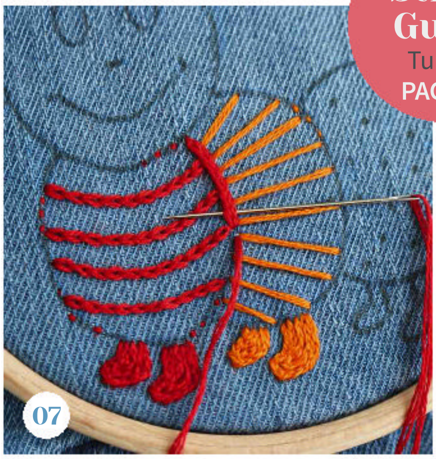

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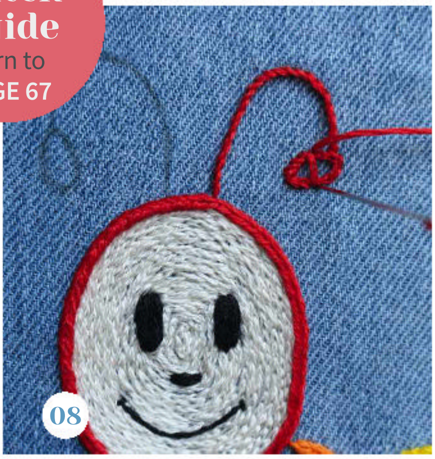

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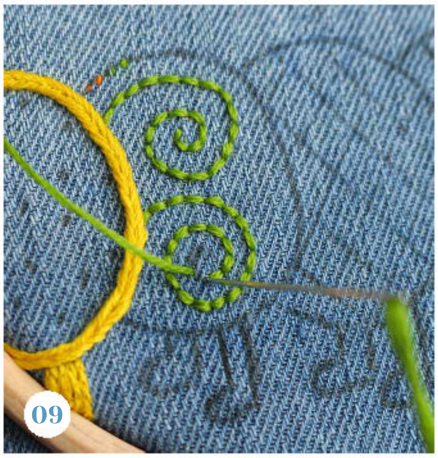

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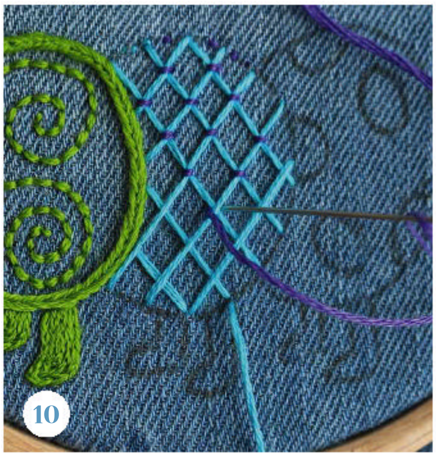

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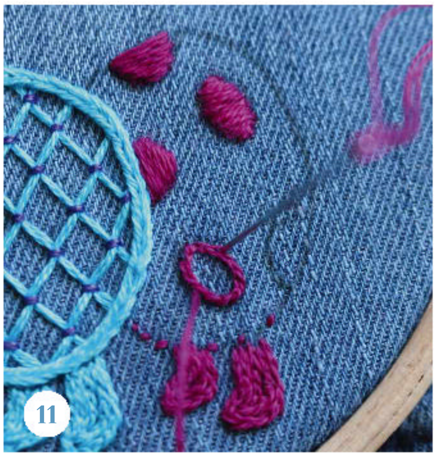

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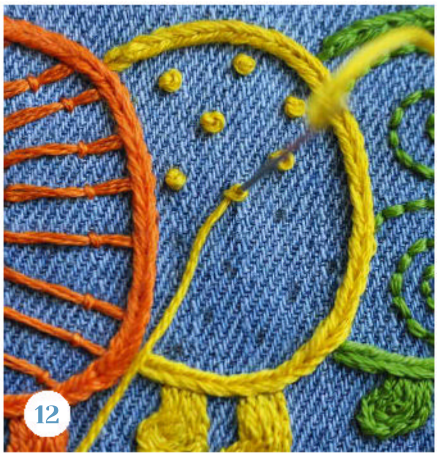

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TIPS & TRICKS

- When working the sun, plug up any gaps you have where you can see the fabric below using a couple of Split Stitches so that the area is solidly filled.
- You may want to cover the back of your stitching with a fusible interfacing to secure the back of your embroidery – this will help to keep your stitching looking neat after washing. It will also prevent the stitching on the inside of the garment from feeling scratchy against the skin.
- Make sure your threads are colourfast before you begin stitching with them. Test them by wetting a short length and leaving it to dry on spare white fabric or paper. If the fabric or paper remains unmarked, then your threads are colourfast.

08 Fill the face using Split Stitch in three strands of light cream. Work the eyes and nose using Straight Stitch in four strands of black – overlapping the stitches until you are happy with the size. Work the mouth using Stem Stitch in two strands of black. Then, outline the head using Heavy Chain Stitch in three strands of red. Continue using three strands of red to work the antennae stalks using Stem Stitch. Then work the ovals at the end of the antennae using Padded Satin Stitch – outlining the shape using Split Stitch and then working Satin Stitch over the top.

09 Then, work the feet and outline of the next section as described in step 7 using yellow – leave this area unfilled for now as this will be done in a later step. Moving onto the next section, work the swirling pattern inside using Backstitch in three strands of green. Keep your stitches to a short length to ensure smooth curved lines. Then work the outline and feet as with the previous section.

10 The inside of the next section is worked using Trellis Stitch in three strands of blue for the diagonal straight stitches – making sure that the stitches are parallel to each other, before securing the grid in place at the intersections using three strands of purple. Then use blue to work the outline and feet as describe in step 7.

11 The inside of the final section comprises of small ovals worked using Padded Satin Stitch in two strands of violet – first outline the ovals with Split Stitch and then work Satin Stitch over the top for a plump finish. Work the outline and feet as described in step 7.

12 Complete the caterpillar by working dots on the inside of the body section that was left unstitched in step 9 using French Knots in three strands of yellow. We used two twists for each knot to make them slightly smaller than the ones on the flowers.

RUHEE AGGARWAL

Ruhee is a self-taught hand embroidery artist based in Chelmsford. She believes that stitching should be easy and fun, experimenting with new techniques and finding your own style. She also sells high quality tools and supplies. **www.theembroiderycart.com**

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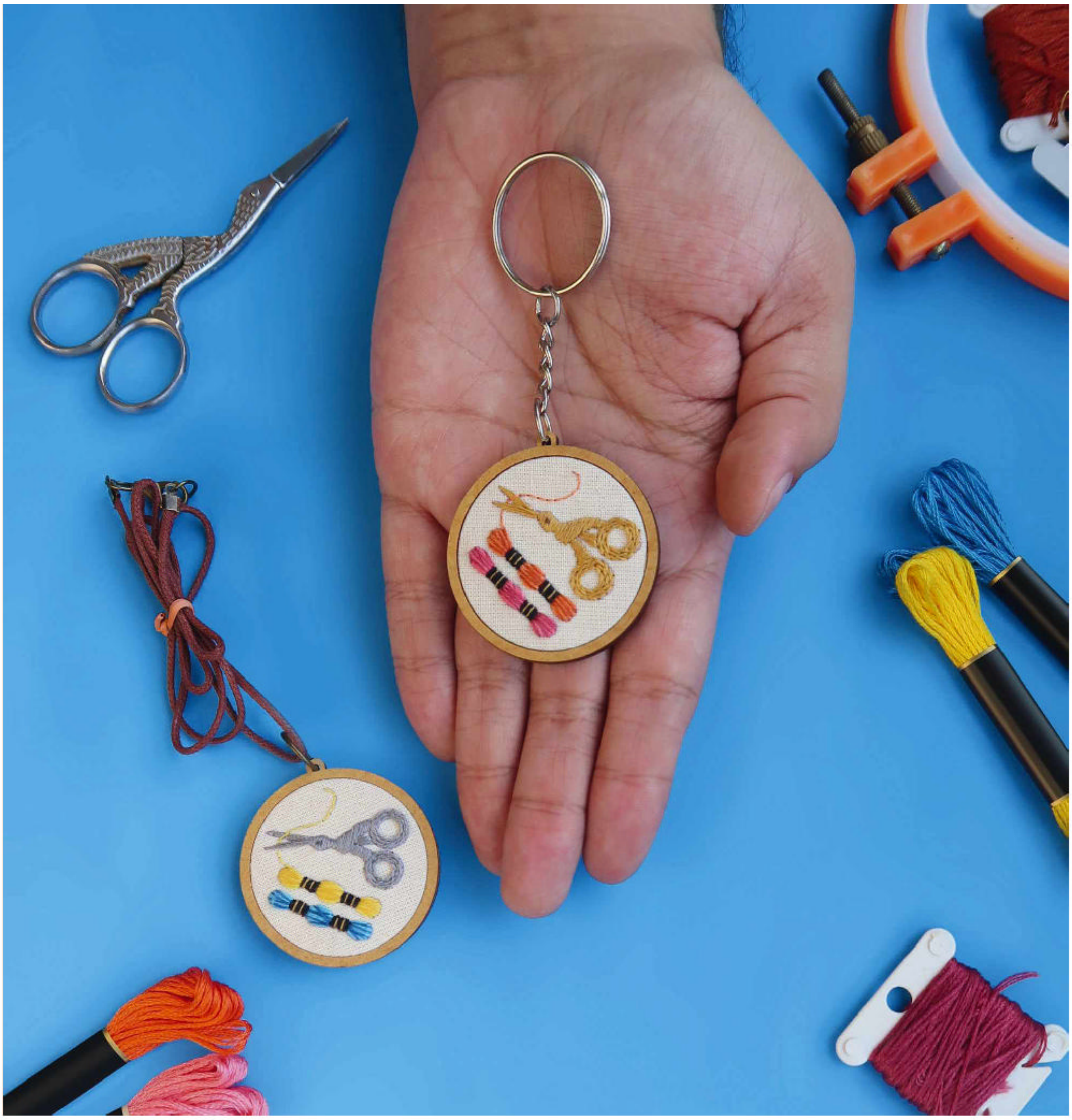
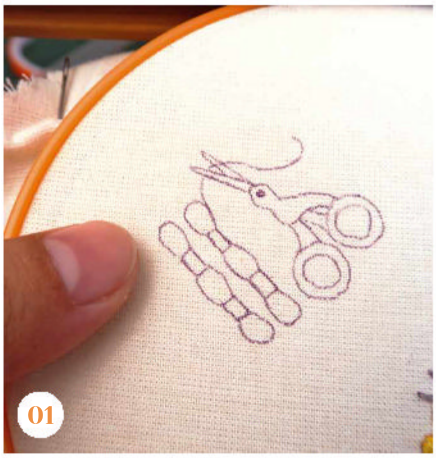


PHOTOGRAPHY BY PAULO REZENDE, @MONSTERBOX

Make them tonight!

SHARE THE EMBROIDERY LOVE WITH THESE MINI MOTIFS FEATURING COLOURFUL SKEINS OF THREAD AND VINTAGE SCISSORS

Designed by **Paulo Rezende** →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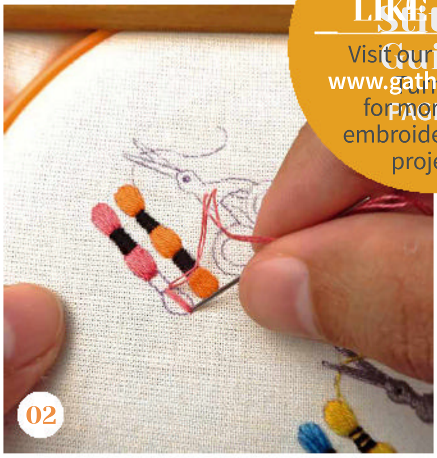
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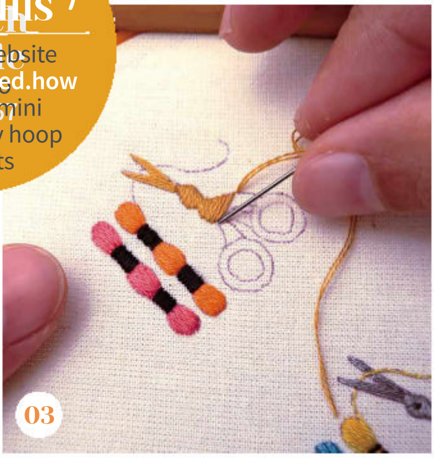
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quick tip

Stitch Guide

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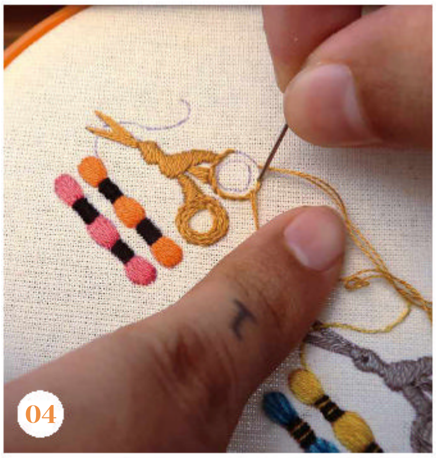
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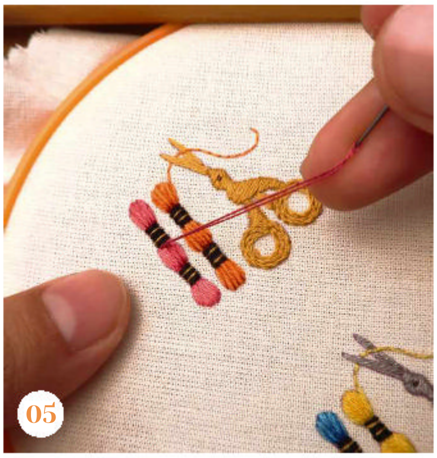
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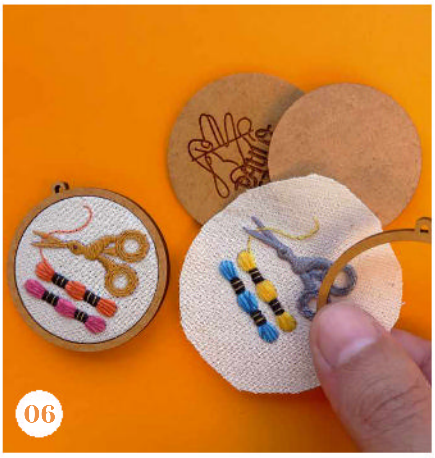
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MATERIALS

- Cotton fabric: 20x20cm, natural
- Stranded cotton: 1 skein each of black, blue, dark blue, gold, dark gold, grey, dark grey, orange, dark orange, pink, dark pink, yellow, dark yellow
- Embroidery hoop: 15cm diameter
- Mini embroidery hoop: 4cm, 4.5cm or 5cm diameter
- Strong craft glue
- Keychain or necklace chain
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch, Stem Stitch, Straight Stitch

NOTE

- Find the templates on p73.

01 Transfer the design that fits your specific mini hoop from the choice of templates on p73 onto cotton fabric using your preferred method. We used a lightbox and a heat erasable pen with a 0.5 tip as this is ideal for tracing smaller designs. Then mount your stitching into a 15cm hoop with the fabric taut like a drum.

02 Start by stitching the thread area of mini embroidery skeins using Satin Stitch in two strands. We used vertical Satin Stitch in pink and orange for the thread and then horizontal Satin Stitch in black for the skein wraps. Alternatively, use blue and yellow for the thread on the silver scissors version.

03 The blades of the scissors are stitched using Satin Stitch in two strands of golden yellow. Alternatively, you can also use a grey to make your scissors look silver.

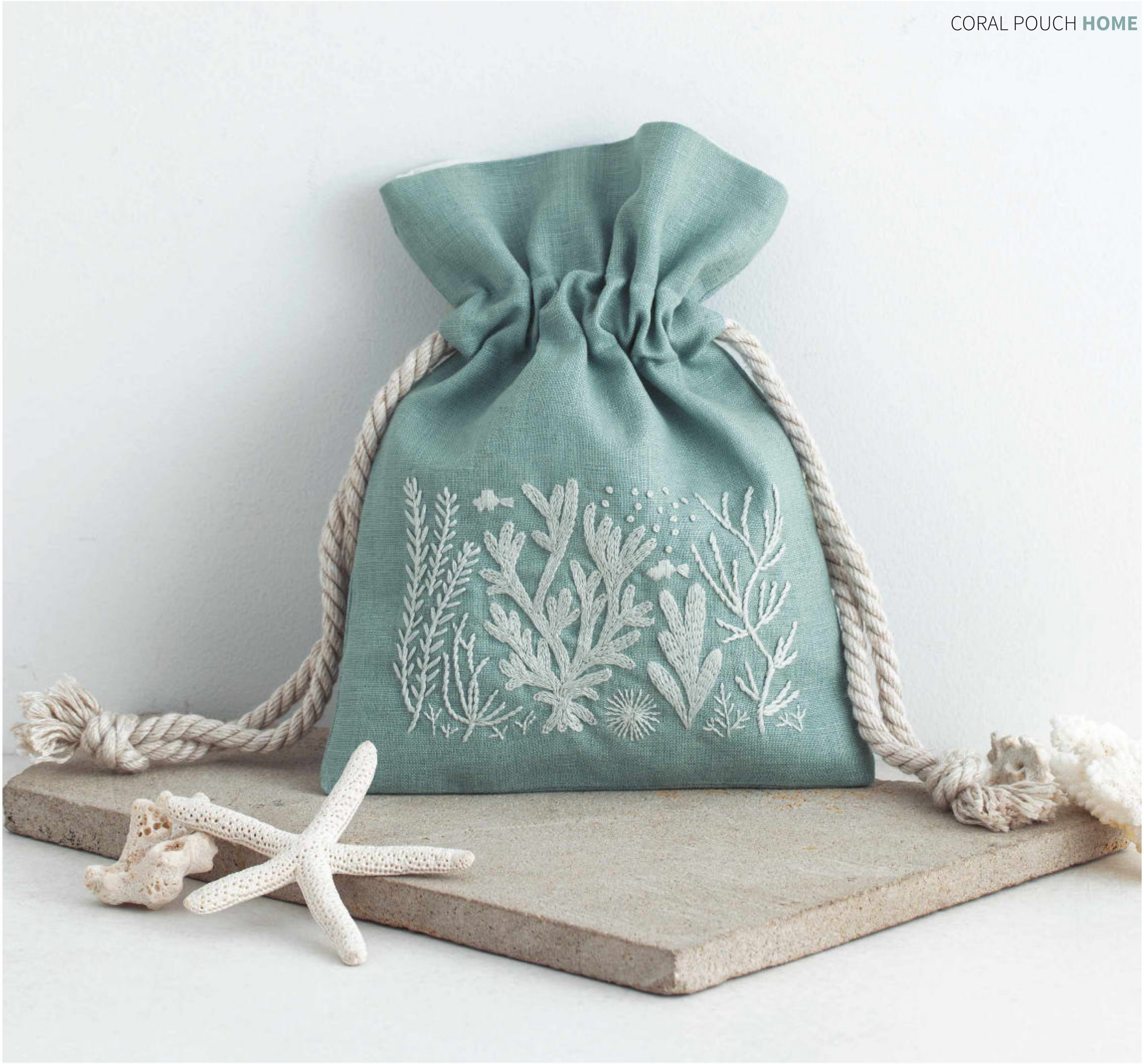
04 Continue working the same colour and strands to form the scissors handles, this time working in a spiral in order to fill in the area using Stem Stitch.

05 Now use one strand to detail your work with darker versions of the colours you used before. Use vertical Straight Stitches over the Satin Stitch thread in dark orange and dark pink and then add a couple of horizontal Straight Stitches in golden yellow over the black wrapping of the skeins. Use dark blue and dark yellow for the skeins of the alternative colour scheme. Then, use Backstitch in one strand of orange (or yellow for the alternative version) to stitch the curvy thread running through the scissors. Make one tiny Straight Stitch for the screw on the scissors using one strand of brown or dark grey.

06 Mount the design in your chosen mini hoop following the instructions provided. Some require you to tighten a screw and glue, while others just require glue. Finish your hoops as a keychain, a necklace, earrings or however else you please. ❂

PAULO REZENDE

Brazilian embroiderer Paulo shares his passion for stitching via Instagram handle @monsterbox, where you'll also find his bespoke detailed pet portraits, more colourful creations and tutorials like this, and links to his latest classes on Domestika. **www.monsterbox.com.br**



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Jewels of the sea

MAKE A DRAWSTRING BAG AND DECORATE IT WITH CALMING CORAL MOTIFS USING JUST ONE COLOUR OF THREAD FOR MAXIMUM IMPACT

Designer **Alice Makabe**

→

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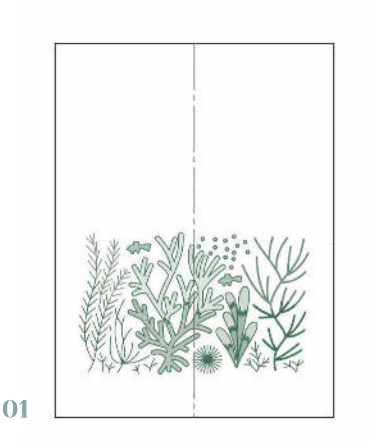
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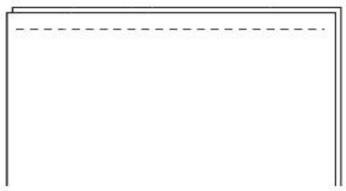
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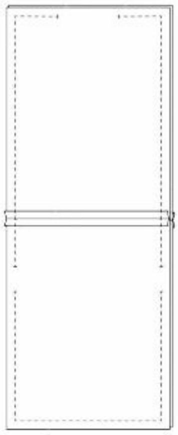
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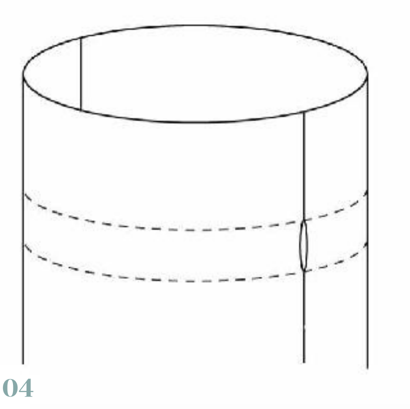
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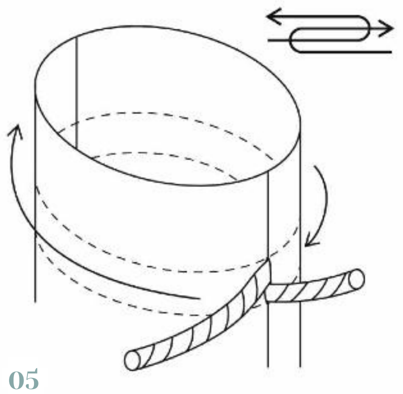
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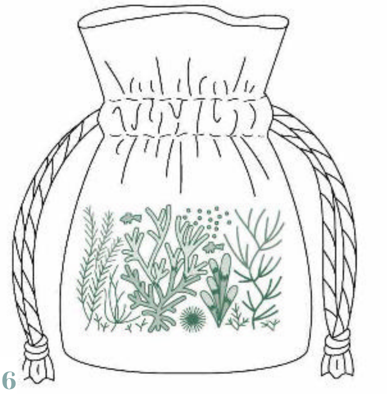
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MATERIALS

- Linen fabric: 35×42cm, 29x22cm, light blue
- Cotton fabric: 50x30cm (for the lining)
- Stranded cotton: 1 skein of light grey
- Fusible interfacing: 20x15cm
- Cotton rope: 1cm diameter, 160cm
- Sewing machine with matching machine thread
- Basic embroidery kit

STITCHES USED

French Knot, Long and Short Stitch, Outline Stitch, Satin Stitch, Straight Stitch

NOTES

- Find the template on p77.
- Use 1cm seam allowance unless otherwise specified.

01 Cut a 35×42cm rectangle of light blue linen fabric for the front of the bag. Mark a 27×20cm rectangle in the centre – this will be the finished size (you will trim the fabric to size after embroidering). Adhere fusible interfacing to the wrong side in the area where the fabric will be embroidered. Transfer the template onto the fabric inside the marked rectangle using your preferred method, so it is centred vertically and with the design 2.5cm up from the bottom edge, making sure the design is straight. We used a heat erasable pen and a light source. Then, refer to the Embroidery Guide opposite for how to embellish the fabric with stitches.

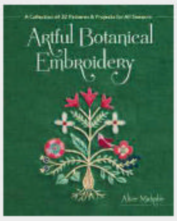
02 Trim the embroidered front to 29x22cm (these dimensions include seam allowance). Cut another rectangle of light blue linen fabric to this size for the back. Cut two more rectangles of cotton fabric to this size for the lining. Align the embroidered front and one lining, with right sides together, and sew together along the top with a 1cm seam allowance. Repeat this step with the bag back and remaining lining piece.

03 Press the seam allowances open. Align the two units from step 2, with right sides together. Sew together around all four sides, leaving 3cm drawstring openings 6cm down from the pressed seam on either side, following the placement noted in the step image, and leaving an 8cm opening along the bottom edge of the lining. Press the seam allowances open along all sides.

04 Turn right side out through the opening in the lining. Stitch the opening closed and tuck the lining into the bag outside. Add two rows of horizontal running stitch in machine thread to create a drawstring casing, with the first line 6cm down from the top edge and the second 3cm below that.

05 Cut the cotton rope into two 80cm-long pieces. Insert through the drawstring openings in opposite directions.

06 Finish the bag by knotting together the ends of the ribbons.



This gorgeous project is one of 32 in *Artful Botanical Embroidery* by Alice Makabe (£16.99), published by Search Press. **www.searchpress.com**

Embroidery guide

FINE SEAWEED

Leaves: Straight Stitch, light grey, 2 strands

Stems: Outline Stitch, light grey, 2 strands

FISH

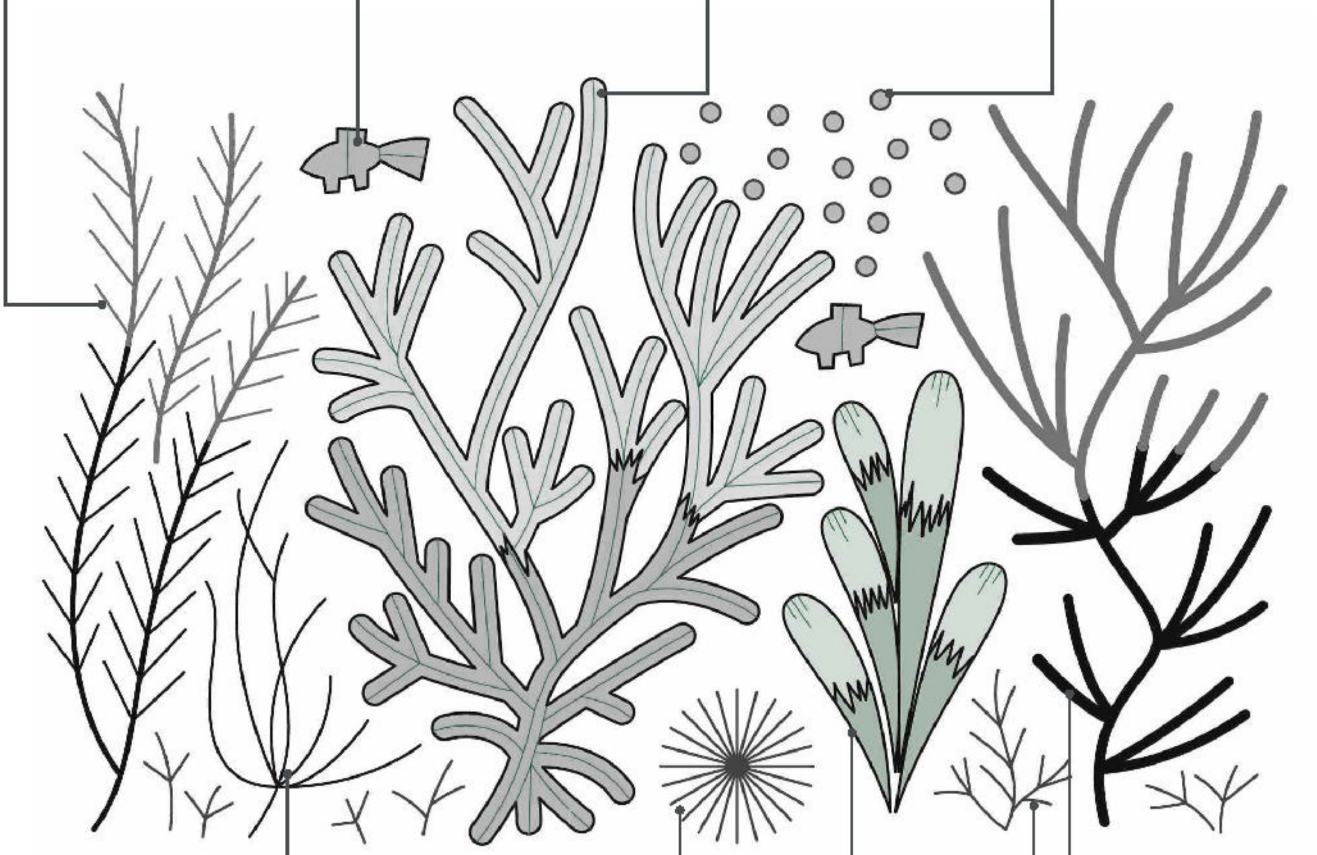
Fish: Satin Stitch, light grey, 2 strands

FINGER CORAL

Finger coral: Outline Stitch (fill), light grey, 2 strands

BUBBLES

Bubbles: French Knot, light grey, 2 strands



LONG SEAGRASS

Long seagrass: Outline Stitch, light grey, 2 strands

SEAWEED BALL

Seaweed ball: Outline Stitch, light grey, 2 strands

KELP

Kelp: Long and Short Stitch, light grey, 2 strands

THICK SEAWEED

Thick seaweed: Outline Stitch (fill), light grey, 2 strands

SHORT SEAGRASS

Short seagrass: Outline Stitch, light grey, 2 strands

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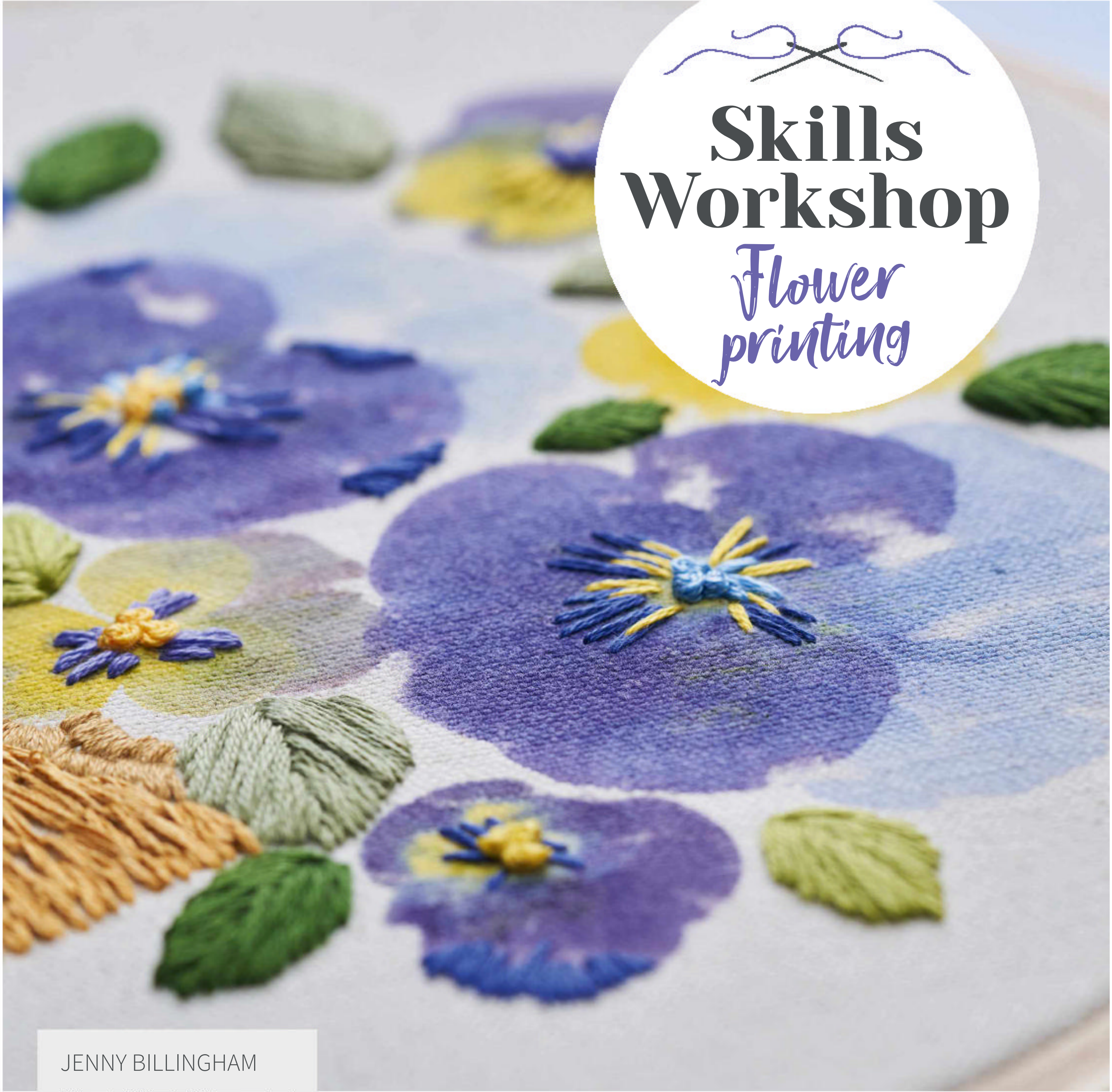
Skills Workshop

Flower printing



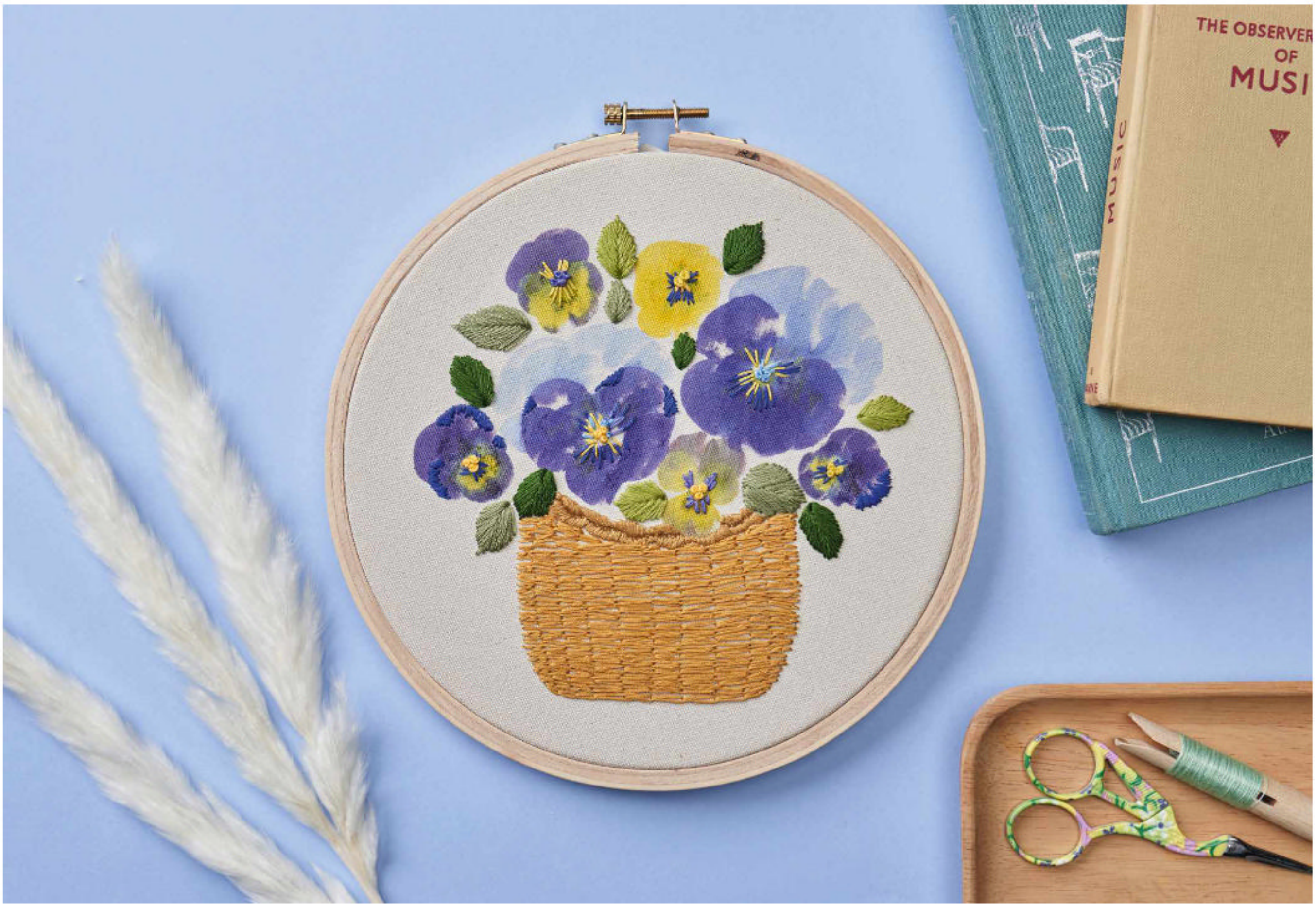
EXTRACT PIGMENTS FROM FLOWERS AND LEAVES (WITH A HAMMER, NO LESS!) AND PERMEATE YOUR FABRIC WITH PAINTERLY OUTLINES THAT YOU CAN STITCH ONTO

JENNY BILLINGHAM

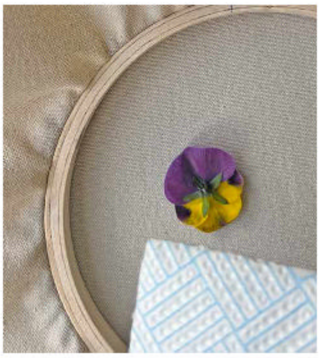
Jenny runs embroidery shop Flynn & Mabel, which is named after two of her kittens. She's always been arty and creative, and loves to make things and experiment with crafts. Stitching has become an obsession for her and she thoroughly enjoys every hoop, which she works freestyle.

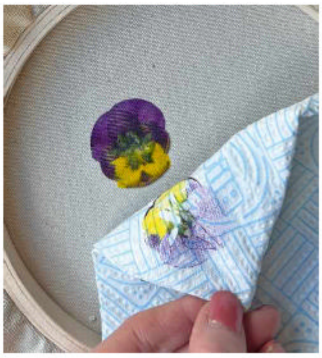
@flynn_and_mabel

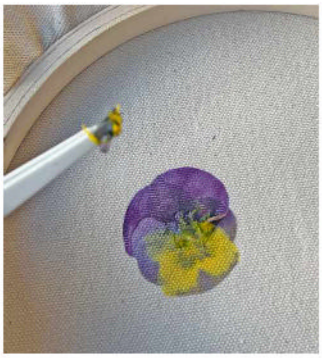
Flower pounding is an ancient technique, which creates watercolour effects when the natural dyes from fresh flowers are transferred to fabric or paper by using a hammer or mallet. This simple process works beautifully with bright flowers that have thinner petals and bold pigment tones, such as pansies, violas, primroses, roses, daisies and dandelions. The results can also be achieved by using leafy green foliage. When combined with embroidery, the finished design is simply stunning. If you are looking for something creative to do with flowers from a wedding bouquet, this would be an ideal keepsake. →

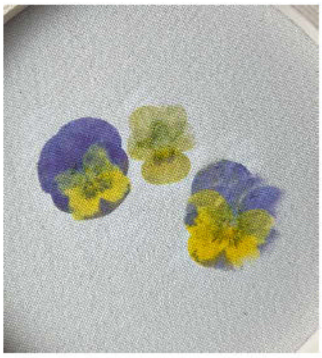


HOW TO PRINT USING FRESH FLOWERS







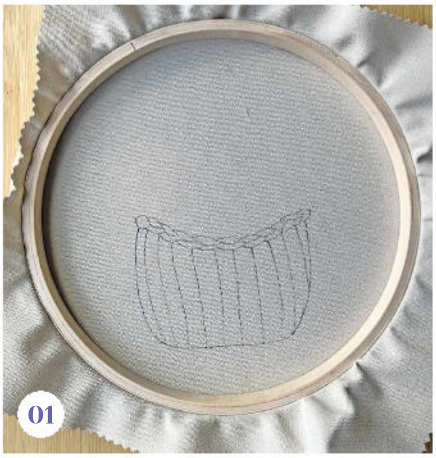


01 Mount the fabric so it's taut in the hoop. Flip the hoop over so the fabric is laying flush on an old chopping board. Place a flower onto the fabric removing any bulk from the stalks, but don't remove too much in case it causes the flower to fall apart. Using a white paper towel or napkin, cover the flower. Fold the paper towel so it is two or three layers thick.

02 Next, use a hammer to pound the flower. It's surprising how hard you need to hit the flower to release the dye, so you may wish to do this process outside. As you pound the flower, peel back the paper towel to check the transfer of the pigment – you will know if you need to hammer harder or slightly softer. Hammer one flower at a time so you can control the design.

03 Once you are happy with the print created, remove the paper towel. The flower will look soft, mushy and a bit messy, but don't panic. Take the tweezers and gradually tease away the remains of the petals or leaves from the fabric. As you remove the excess petals the watercolour effect begins to emerge and you should be able to see the flower motif on the fabric.

04 Continue pounding each flower until you are happy with the arrangement. When you are content with the final layout of the design, remove the fabric from the hoop and iron on the reverse on a low setting. This sets the pigment colour. As the design is made from a natural dye there may be some fading over time. Note: any kind of washing will also hasten this process.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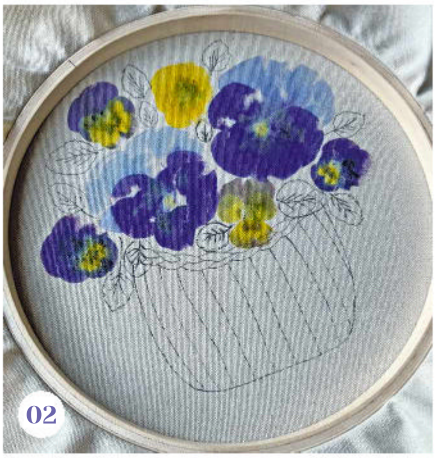
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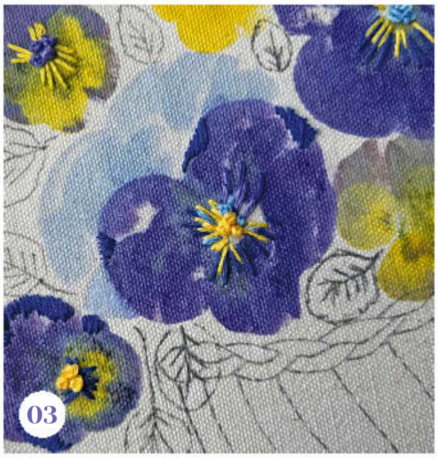
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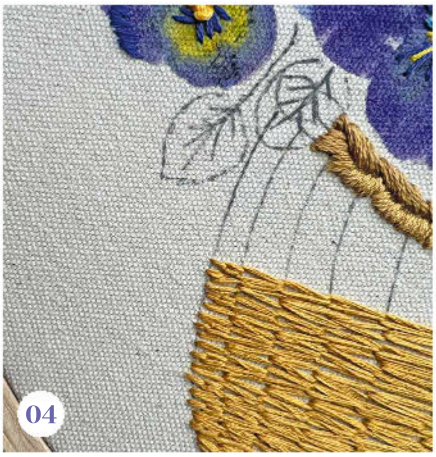
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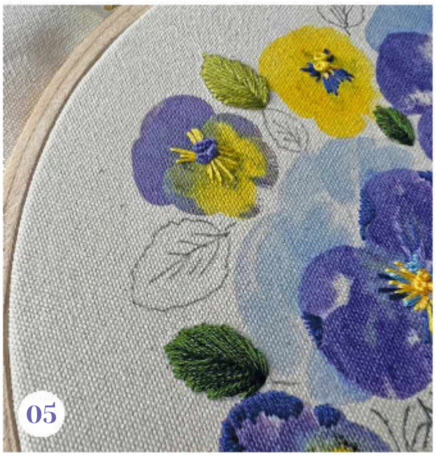
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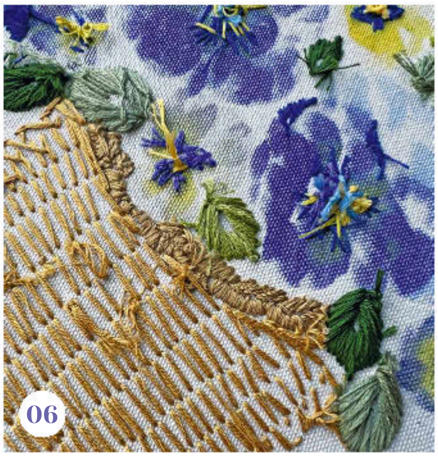
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MATERIALS

- Cotton canvas fabric: 30x30cm, white
- Stranded cotton: 1 skein each of beige, light blue, dark blue, gold, green, dark green, sage green, purple, yellow, lemon yellow
- Embroidery hoop: 20cm diameter
- Flowers with thin petals and bright colours – we used pansies and violas
- White paper towel (or napkin)
- Hammer (or mallet)
- Old chopping board
- Tweezers
- Felt: 19cm diameter, white (optional)
- Basic embroidery kit

STITCHES USED

Fishbone Stitch, French Knot, Reverse Chain Stitch, Satin Stitch, Straight Stitch

NOTE

- Find the template on p77.

01 Begin by transferring the basket design from the template onto the fabric using your preferred method – make sure you leave plenty of space for the flower printing. We used a heat erasable pen and a light source. Then mount the fabric into the hoop backwards, with the fabric taut like a drum.

02 Hammer the flowers following the how-to instructions on the opposite page. Place the various blooms above the basket, creating a beautiful floral display. It is okay if some of the flowers fall below the outline of the basket. Iron over the flower prints to set the pigment, being careful not to erase the rest of the design in the process. Redraw any area of the basket pattern that may have been removed when setting the flower prints. Then transfer the leaf designs from the template onto the fabric using your preferred method, adding the different sized foliage into the gaps of the design and bulking out any sparse areas, overlapping the top edge of basket in places so they look as though they are spilling out.

03 Work Satin Stitch to fill in any gaps or areas of the petals where the dye hasn't fully taken to the fabric using two strands of threads that match to the design as closely as possible. With the real flowers as a reference, add details to the base of the petals using a few Straight Stitches in two or three strands, then fill in the centres using French Knots in six strands. We used dark blue, light blue, purple, yellow, lemon yellow – shades that were a good match to the colours of our flowers.

04 Stitch the main area of the basket using Reverse Chain Stitch in six strands of gold, working in horizontal rows alternating the direction to give a woven effect. Then work the top plaited section of the basket using Satin Stitch in six strands of beige.

05 Work the leaves in Fishbone Stitch using six strands of thread in dark green, green, and sage green. Switch between the different shades on each leaf to add variety.

06 To finish the back of the hoop, trim the fabric around the edge to 3cm. Using a light coloured thread, work a continuous line of running stitch all the way around the edge of the fabric and pull to gather at the back of the hoop. Secure this in place with a few stitches worked on top of each other. To protect the back of the stitching, cover the back of the hoop with a circle of felt, tacking it in place around the edge of the fabric. Display the finished hoop away from direct sunlight to prolong the vibrancy of the colours.

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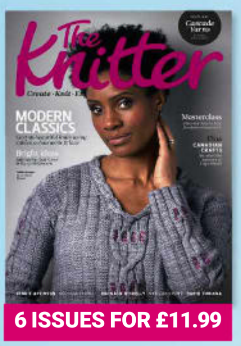

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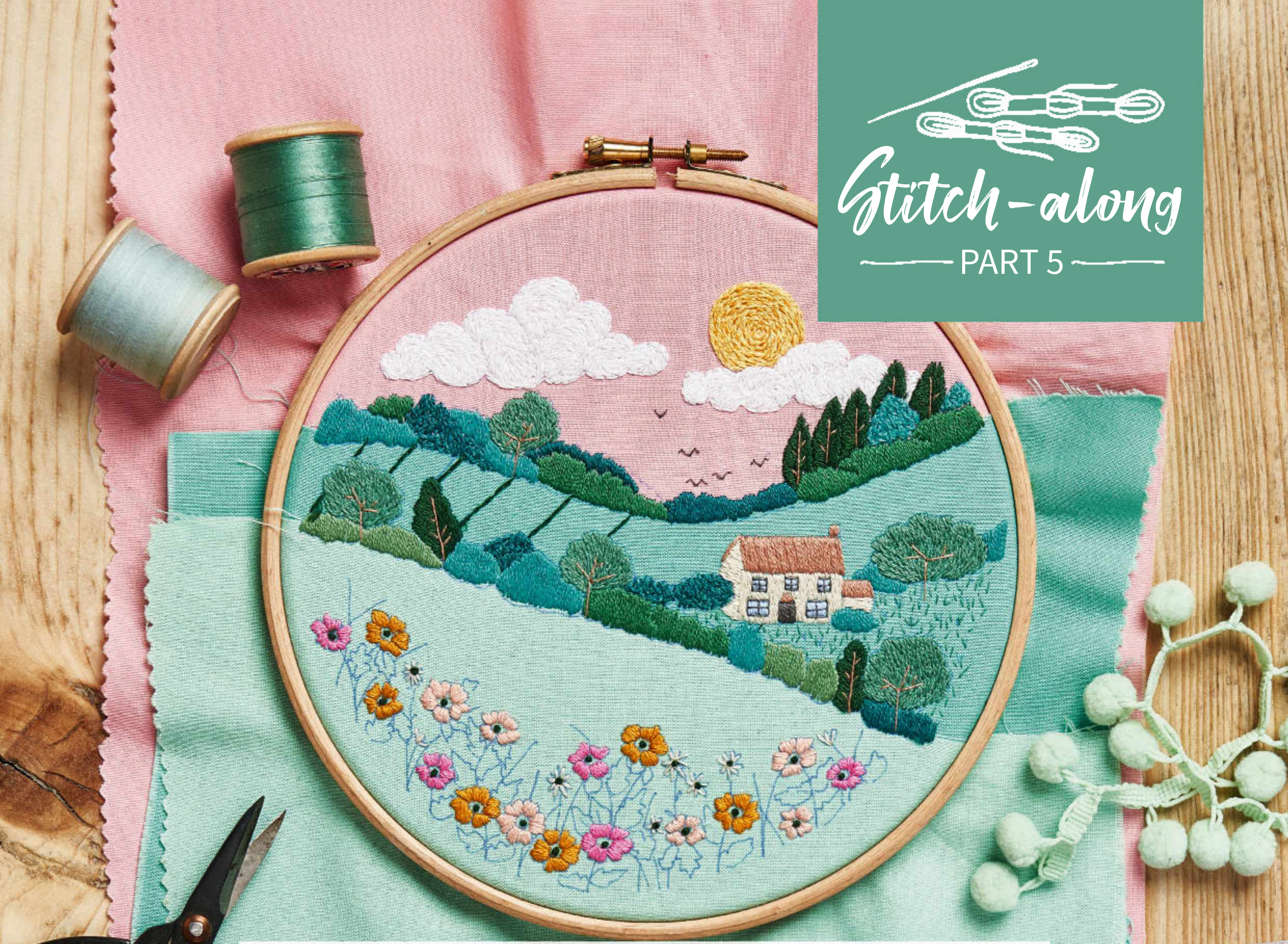
Stitch-along

PART 5



Countryside stitch-along

JOIN US FOR PART FIVE OF GEORGIE'S SIX-PART STITCH-ALONG. THIS MONTH, WE'RE ADDING SOME FLOWERS AND FOLIAGE

And just like that, our countryside scene is almost complete! There are just two parts to go in our beautiful, six-part stitch-along with Georgie Emery. How is your luscious landscape looking? Don't worry if you missed Parts 1 to 4, because you can still grab copies of issues 36, 37, 38 and 39 as digital downloads via our app. This month, we're adding some beautiful blooms into the scene. You'll be set and ready to go with just four stitches this month: Straight Stitch, Split Stitch, Satin Stitch and French Knot, which you'll find in our illustrated guides section on p65 if you need tips to work them. Don't want to miss Part Six? Turn to p26 to subscribe and get issues sent straight to your door! We're so excited to see your hoops – don't forget to share them with us online using #LEstitchalongs, or by tagging us in posts. Happy stitching, all!

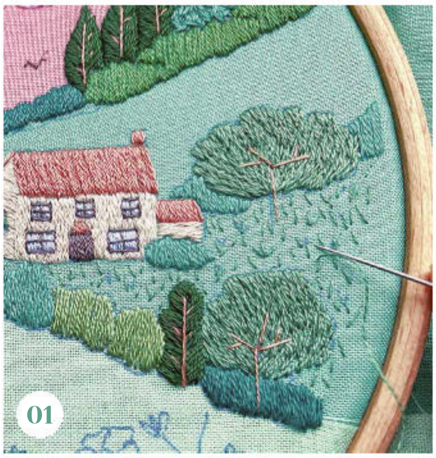
MISSED THE FIRST PARTS?

Don't worry! **Turn to p50** for a shortcut to our digital issues app!

quick tip

Stitch Guide

Turn to **PAGE 67**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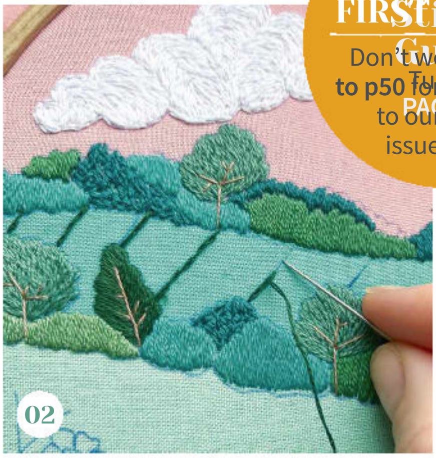
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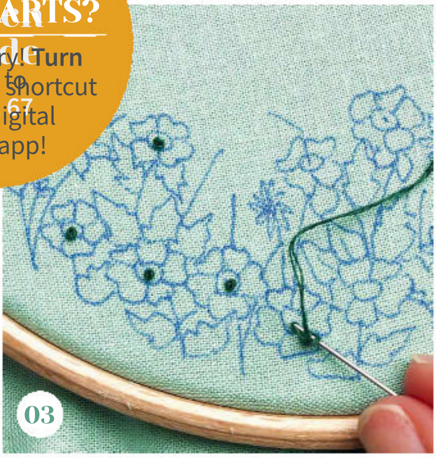
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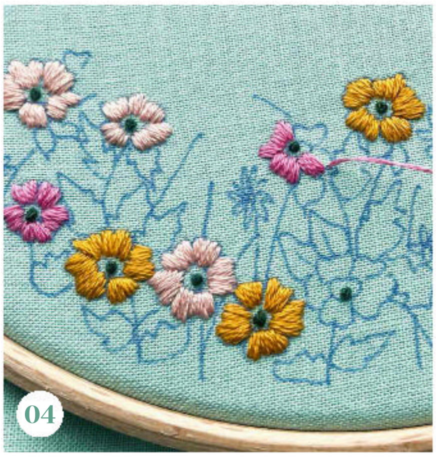
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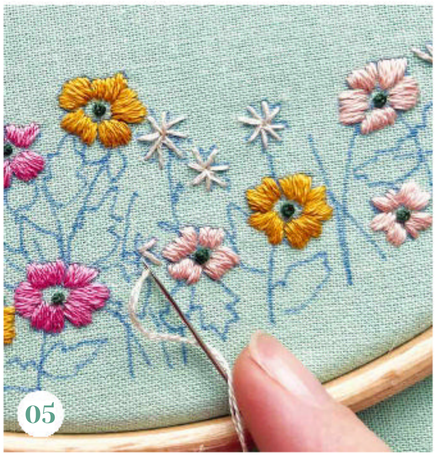
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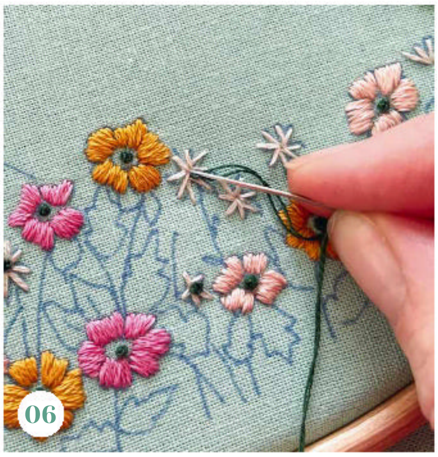
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MATERIALS

- Cotton fabric: 25x25cm, pink, green, light green (used in Part One)
- Stranded cotton: 1 skein each of 163 (sage green), 319 (very dark green), 783 (gold), 3033 (cream), 3779 (peach), 3806 (bright pink)
- Embroidery hoop: 18cm diameter
- Basic embroidery kit

STITCHES USED

French Knot, Satin Stitch, Split Stitch, Straight Stitch

NOTES

- Find the template on p80.
- For the full list of threads needed to complete this design, see the boxout opposite. For details on the fabrics we used, refer to Part One in issue 36.

01 In issues 36, 37, 38 and 39 we cut and layered the fabrics, transferred the design, and embroidered the bushes, trees, cottage and sky. Begin Part Five of the stitch-along by working the grass in the area in front of the cottage using single Straight Stitches in one strand of sage green. Adjust the angle of the stitches for each blade of grass for a more natural looking finish.

02 Next, work the dividing lines between the fields in the distance using Split Stitch in two strands of very dark green.

03 Moving onto the flowers in the foreground, work a single French Knot with two twists in the centre of the larger flowers using three strands of very dark green. The French Knot should not fill the area so it will have plenty of space around it where the fabric colour is showing.

04 Now fill all the petals using Satin Stitch, switching between gold, peach and bright pink, referring to the main image on p55 as a guide for colour placement. Adjust the angle of your stitching on each petal – working each stitch from the outside edge of the petal towards the centre. When working Satin Stitch, make sure you pull your thread all the way through the fabric before beginning the next stitch. This ensures a more even tension, which will reduce puckering.

05 Then, with two strands of cream, stitch the small daisy petals using single Straight Stitches for each one. Don't worry about completely covering your pen marks as these will be erased once your stitching is complete.

06 Finish the centre of the daisies by working a single French Knot in two strands of very dark green with two twists – work over the top of where your stitches converge. Once all these steps are complete, store your stitch-along in a safe place, ready for Part Six in next month's issue.

GEORGIE EMERY

Georgie lives in Gloucestershire, draws her inspiration from nature and loves to experiment with a variety of techniques to create lively and colourful designs. She's never without her stitching!

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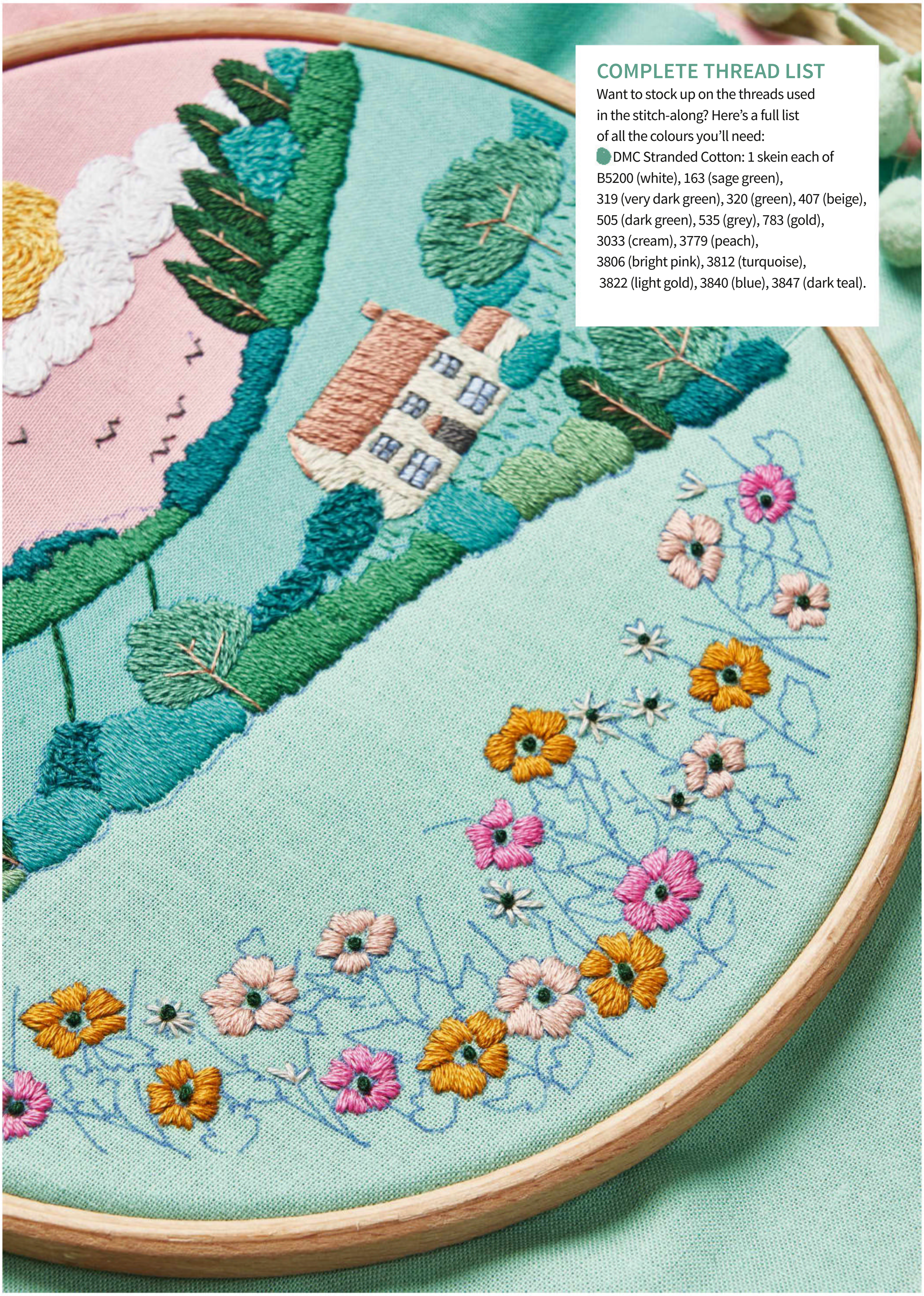
@georgie.k.emery



COMPLETE THREAD LIST

Want to stock up on the threads used in the stitch-along? Here's a full list of all the colours you'll need:

DMC Stranded Cotton: 1 skein each of B5200 (white), 163 (sage green), 319 (very dark green), 320 (green), 407 (beige), 505 (dark green), 535 (grey), 783 (gold), 3033 (cream), 3779 (peach), 3806 (bright pink), 3812 (turquoise), 3822 (light gold), 3840 (blue), 3847 (dark teal).

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ISSUE 34

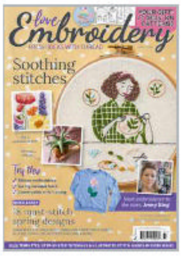
✱Luxe woodland stocking ✱Beaded hair slides ✱Dress-up set ✱Disco ball hoop ✱Glittery cake toppers ✱Felt swans ✱Nutcracker hoop ✱Profile: Nancy Nicholson ✱GIFT winter cabin hoop kit

ISSUE 35

✱Floral bearded portrait ✱Crafty hoop ✱Bobble hat makeover ✱Stumpwork pot plant ✱Lucky black cat ✱Textured bedding ✱Profile: Bess Wilkins ✱GIFT vintage florals iron-on

ISSUE 36

✱Floral pennant ✱NEW Countryside stitch-along ✱Thread journalling masterclass ✱Velvet cushion hack ✱Aperture hoop ✱Profile: Ashley General ✱GIFT 48-page *Ultimate Guide to 3D Hair*



ISSUE 37

✱Emma Block hobby portrait ✱Stitch-along part 2 ✱Felt aloe vera ✱Spring sweater hack ✱3D daisies hoop ✱Mother's Day gift ideas ✱Profile: Jenny King ✱GIFT 27 baking-themed iron-on transfers

ISSUE 38

✱Denim jacket update ✱Easter wreath ✱Rabbit egg cosy ✱3D rainbow hoop ✱Beaded travel set ✱Easy daffodil hoop ✱Stitch-along part 3 ✱Profile: Señora Lylo ✱GIFT Bunny hoop stitch kit

ISSUE 39

✱Floral bike hoop ✱Colourful coral reef ✱Easy toy storage ✱Sweet scissors cases ✱Woven Picot Stitch masterclass ✱Stitch-along part 4 ✱Profile: Hannah Refaat ✱GIFT 40 beautiful bobbins

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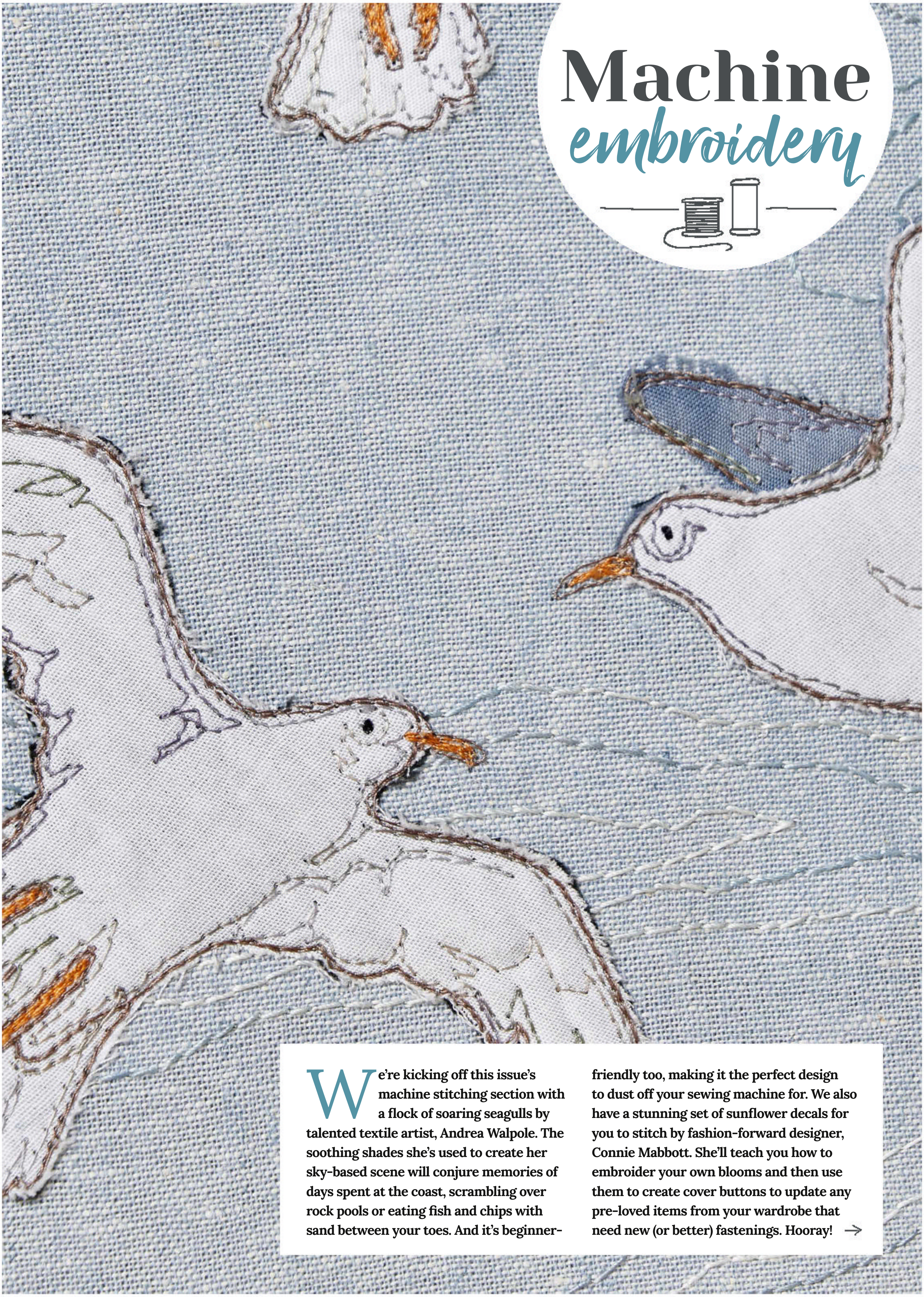
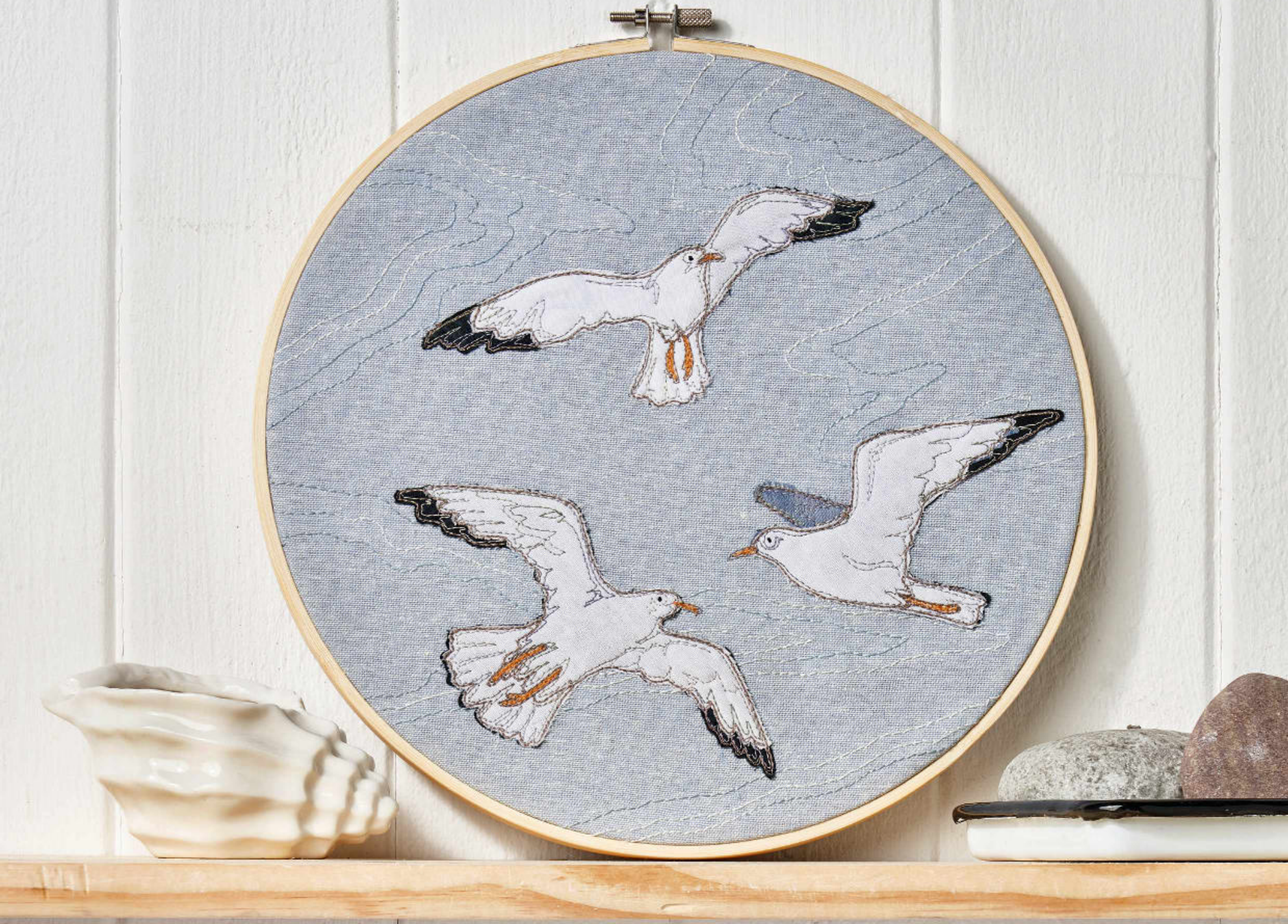


Machine *embroidery*

We're kicking off this issue's machine stitching section with a flock of soaring seagulls by talented textile artist, Andrea Walpole. The soothing shades she's used to create her sky-based scene will conjure memories of days spent at the coast, scrambling over rock pools or eating fish and chips with sand between your toes. And it's beginner-friendly too, making it the perfect design to dust off your sewing machine for. We also have a stunning set of sunflower decals for you to stitch by fashion-forward designer, Connie Mabbott. She'll teach you how to embroider your own blooms and then use them to create cover buttons to update any pre-loved items from your wardrobe that need new (or better) fastenings. Hooray! →



Call of the coast

CAPTURE THESE SOARING SEABIRDS IN FLIGHT WITH BEGINNER-FRIENDLY FREEMOTION EMBROIDERY IN MONOCHROME SHADES

Designed by **Andrea Walpole**

GETTING STARTED

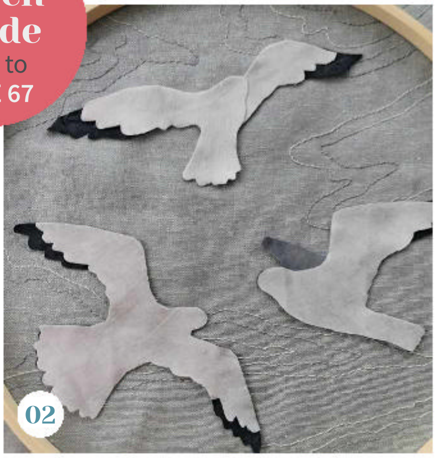
Prepare your sewing machine by attaching a freemotion embroidery (AKA darning) foot. Next, drop the feed dogs – the mechanism that grips and pulls fabric through your sewing machine. Your sewing machine manual should tell you how to do this, but there is usually a lever to pull at the back of the machine. Start with test fabric to make sure the tension is correct and the bottom thread doesn't show though. Remember the stitch length is determined by the speed at which you stitch – the faster you move the fabric, the longer the stitches will be. When machine embroidering, try to work in one continuous line. If you do need to stop, make sure you lower the foot so you don't have jumps in your stitching. This project is worked without a hoop. Instead, it uses stabiliser to give the fabric support and keep it flat while moving it through the machine.

ANDREA WALPOLE

A physicist, Andrea happily abandoned projects with NASA to immerse herself in a busy home life. She now designs quilting patterns, writes, illustrates, and has recently published her first children's book. **www.raggedyruffdesigns.com**

Stitch Guide
Turn to PAGE 67

01



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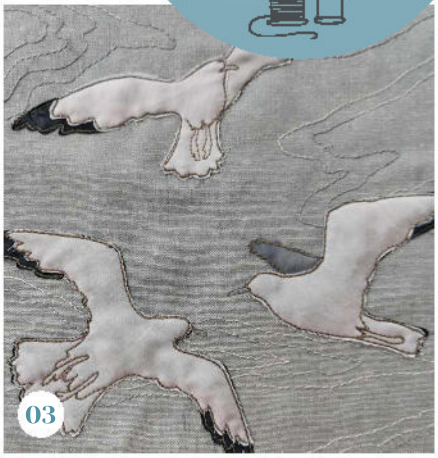

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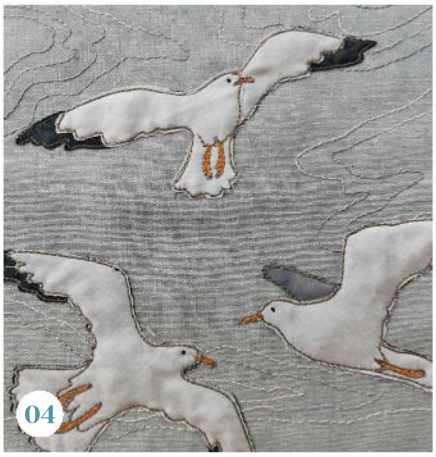

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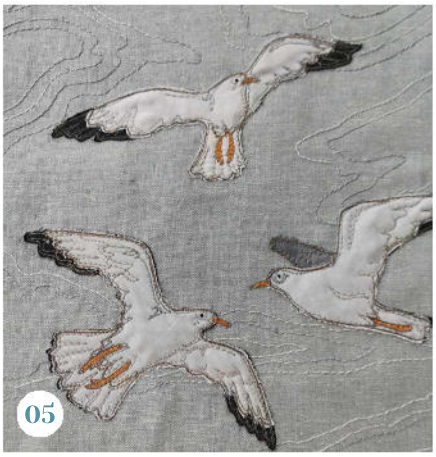

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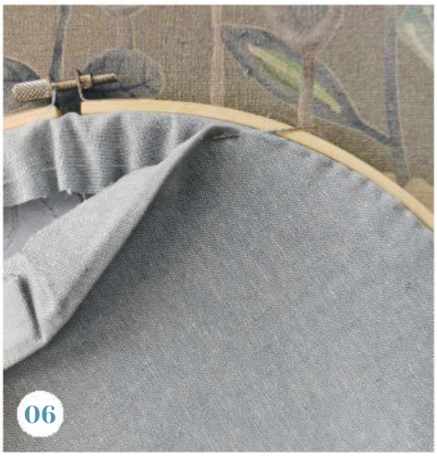


06

MATERIALS

- Chambray fabric: 35x35cm, blue/grey
- Batik cotton fabric: 23x13cm, dark grey; 10x10cm, grey; 25x15cm, off-white
- Machine thread: 1 spool each of black, dark brown, orange
- Variegated machine thread, 12wt: 1 spool of cool blue
- Variegated machine thread: 1 spool of grey
- Tear-away stabiliser: 25x25cm, white
- Waxed freezer paper: 20x20cm, white
- Embroidery hoop: 25cm diameter
- Felt sheet: 24cm diameter
- Sewing machine with freemotion (AKA darning) foot
- Basic embroidery kit

STITCHES USED

Machine Straight Stitch

NOTE

- Find the templates on p78-79.

01 Place stabiliser underneath the blue/grey fabric. Set up your machine for freemotion embroidery, switching to an embroidery needle and threading the top of the machine with the 12wt variegated cool blue thread. Use a fine thread on the bobbin – do not match the thread thickness on the bobbin. You will need to adjust the upper machine tension, lowering it to 2.5 when sewing with thick thread. Keep the sewing speed nice and even, and sew slowly to allow time for the thread to work through the machine. Using the thin lines on the template as a guide, roughly add the cloud lines.

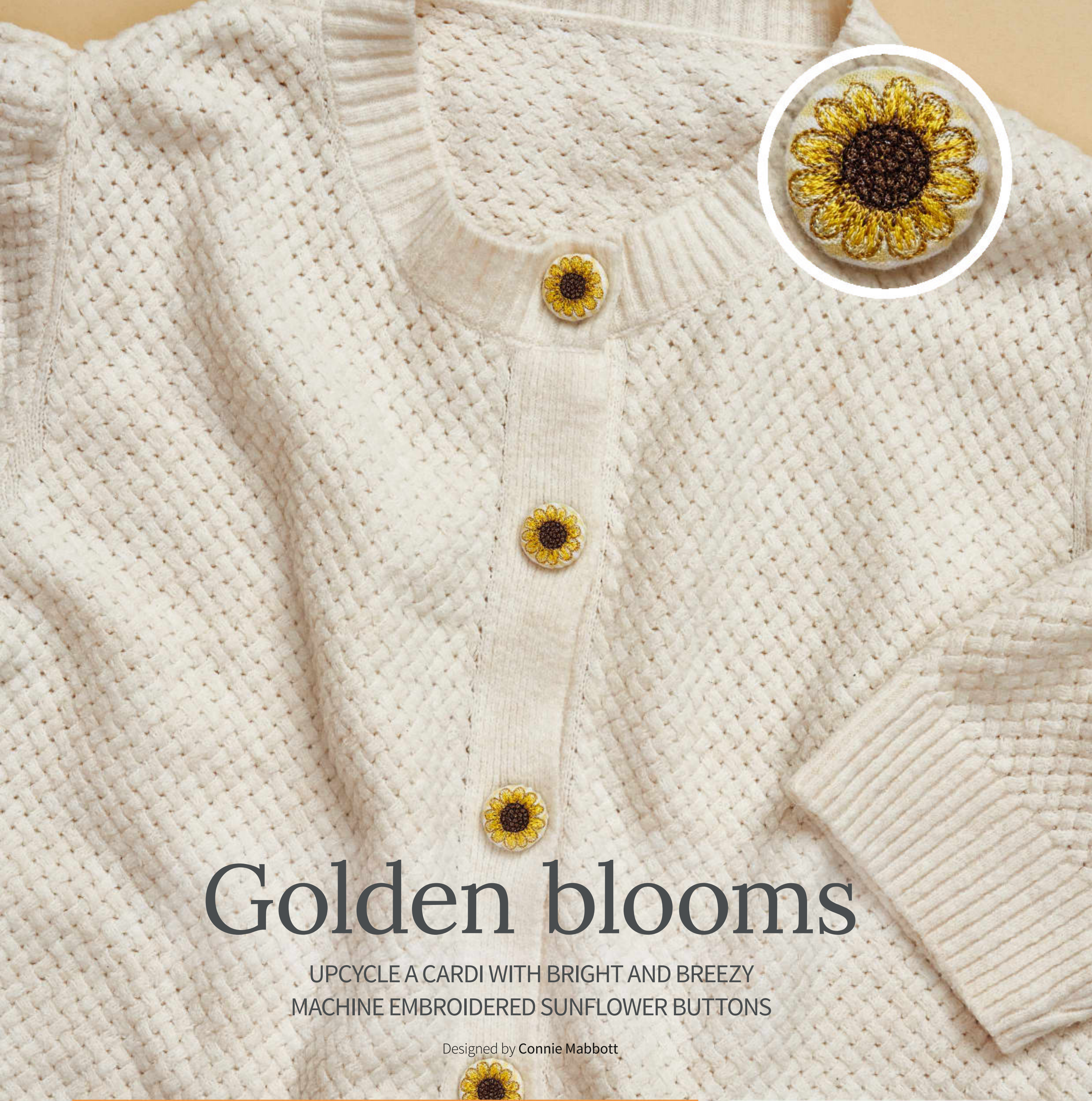
02 Transfer the thicker lines of the template onto the freezer paper. Freezer paper is waxed on one side and if you cut out the shape and press it onto the fabric with a warm iron this will temporarily adhere it, making cutting out a design nice and easy. Using the above method, cut out the three birds from the dark grey fabric. Peel away the templates and trim to remove the dark grey areas from the templates. For the right bird, cut the remaining shape from the grey fabric. Trim this bird template again to remove the grey wing and then cut all the birds from the off-white batik. For the upper bird, trim the template again to just the left wing and the body and cut from the white again. Remove the paper and then transfer the thin lines from the template onto the respective pieces using your preferred method. Lay out all of the pieces on a plain cotton fabric panel, pinning down if desired.

03 Thread the machine with the dark brown thread. Position the needle 1mm from the edge of the first fabric piece, then sew around the inner edge of all the pieces to fix them into position. Once all the pieces are secure, you can go around a second time as close as possible to the first line. Add the outline of the beaks, legs and undercarriage shapes.

04 Continue using Machine Straight Stitch to fill in the beaks and legs with orange and sew a dot for each bird's eye using black.

05 Change to a variegated grey thread and, using Machine Straight Stitch, add the details of the body and wings of all the birds, bringing out the feathers and partially circling the eye to make it stand out.

06 Remove as much of the stabiliser as possible without disturbing the stitching. Mount your work in the hoop and finish the back using your preferred method or by following our guide on p67.



Golden blooms

UPCYCLE A CARDI WITH BRIGHT AND BREEZY MACHINE EMBROIDERED SUNFLOWER BUTTONS

Designed by **Connie Mabbott**

GETTING STARTED

Prepare your sewing machine by attaching a freemotion embroidery (AKA darning) foot. Next, drop the feed dogs – the mechanism that grips and pulls fabric through your sewing machine. Your sewing machine manual should tell you how to do this, but there is usually a lever to pull at the back of the machine. Next, mount the fabric in a hoop. Do this in reverse to the normal way, with the inner hoop uppermost so the fabric will be flush with the machine plate. Start with test fabric to make sure the tension is correct and the bottom thread doesn't show though. Remember, the stitch length is determined by the speed at which you stitch – the faster you move the fabric, the longer the stitches will be. When machine embroidering, try to work in one continuous line. If you do need to stop, then lower the foot so you don't have jumps in the stitching.

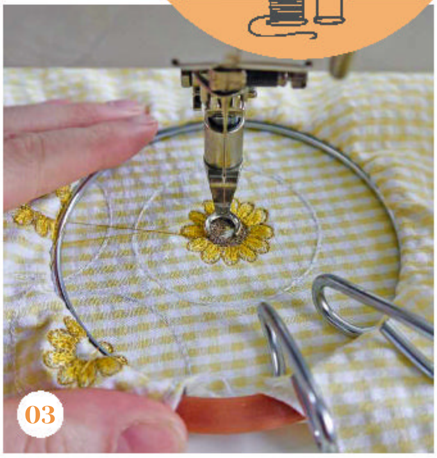
CONNIE MABBOTT

London-based Connie creates colourful pieces inspired by nature. Passionate about sustainability, this freelance embroidery designer loves upcycling garments with machine embroidery. **@_conniesworld**

Stitch Guide
Turn to
PAGE 67

01

02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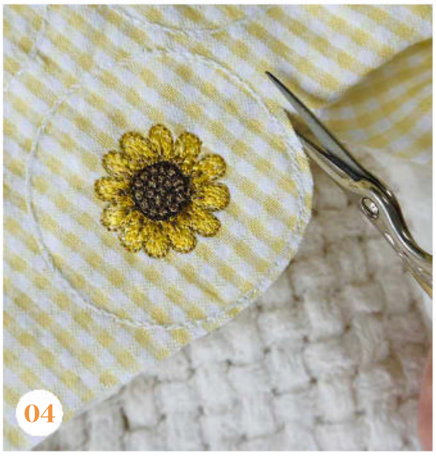
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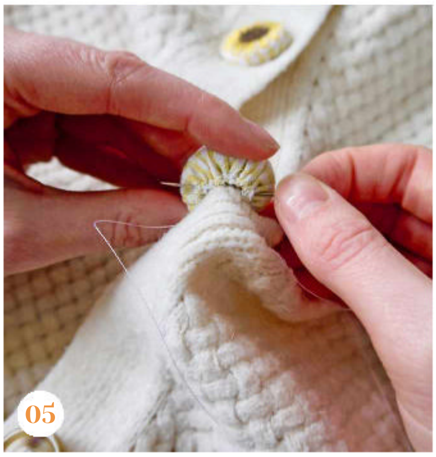
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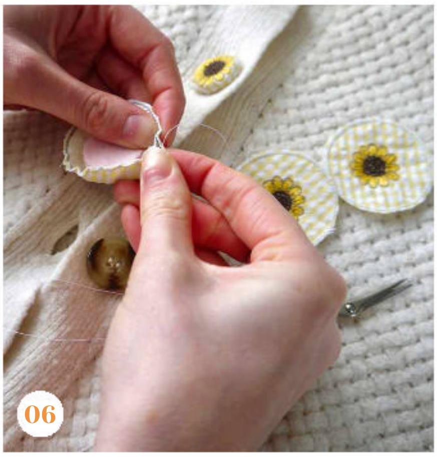

06

MATERIALS

- Cardigan with buttons of a minimum size of 2cm diameter
- Cotton fabric: 40x40cm, to complement your cardigan
- Machine thread: 1 spool each of brown, dark brown, gold, yellow, light yellow
- Embroidery hoop: 15cm diameter
- Water soluble stabiliser
- Sew-on interfacing
- Sewing machine with a freemotion (AKA darning) foot
- Compass (optional)
- Scraps of fleece fabric: white
- Basic embroidery kit

STITCHES USED

Machine Straight stitch

NOTE

- Find the templates on p79.

01 You will need to start by marking out the correct size circle to cover your buttons using an erasable marker. If your buttons are approximately 23mm in diameter and 5mm in thickness then you can use the template provided. If not, then measure the face of your buttons and draw a circle at this size with your compass on some paper, then measure the thickness of your buttons and add this to the outside of the first drawing. Finally, add the size of the button's radius to the outside of the second circle. This should leave you with three concentric circles. Trace out the outer circle onto some interfacing and pin this to the wrong side of your fabric and then mount in your hoop with the interfacing facing upwards.

02 Set up your machine for freemotion embroidery following the Getting Started opposite. Stitch over the circle circumference three times to create a secure outline for each button. Now, use the sunflower template to trace the design onto some water soluble stabiliser with your pen, and pin in place to the centre of the circle – we recommend prepping all the buttons ready for stitching at once.

03 Use Machine Straight Stitch to work the entire sunflower, beginning with your light yellow to stitch the highlights at the tips of the petals and then moving onto the yellow to fill the remaining petal and then gold for shading and outlines. For the centre of the flowers, create filled rounds in a light brown by moving the hoop in small circular motions, and then outline them with a dark brown.

04 Trim away any hanging threads or jump stitches, then remove your stabiliser following the packet instructions and allow to dry fully. Press and cut out with a 3mm border around the circle outline of each button.

05 Cut out a small piece of fleece the same size as your smallest circle on your template and place behind the embroidery. Hand stitch a continuous line of running stitch around the edge of each circle, inside the outline you stitched with your machine. Pull the thread to gather so your piece is half closed with the padding in the centre.

06 Place this over your button and then pull firmly on the thread so that it closes completely. Work a few small stitches to secure it. Work a series of stitches through the fabric and the threads that hold the original button – do this from multiple angles to make sure that the fabric is held firmly in place. Once it's firmly secured, work a couple of stitches in the same place to finish.

love Embroidery

Essentials

MATERIALS | TECHNIQUES | STITCH GUIDE | TEMPLATES

Materials

EVERYTHING YOU NEED TO GET STARTED
ON YOUR EMBROIDERY ADVENTURE

YOUR BASIC EMBROIDERY KIT

For the majority of the projects in this issue you will need the following items. There are different types available, so read on to choose the correct materials for each project.

- Fabric
- Thread
- Needles
- Scissors
- Embroidery hoop
- Transfer pens/pencils

FABRIC

Embroidery can be worked on a wide variety of fabrics or ready-made items. It's best to choose fabrics with a fairly smooth surface as heavily-textured surfaces will prevent the stitches from lying flat. For beginners, it's best to start with 100% plain-weave cotton.

When choosing fabric, consider its intended use, how much wear it will get, and how often it will need to be washed.

Fabric can be categorised by its weave and fibre content. Plain weave is the most common type of weave and includes poplin, calico and canvas. Satin weave is a really smooth fabric, which is glossy on one side; it includes cotton sateen and satin. Twill weave is a strong fabric with diagonal ribs, such as denim and tweed. Evenweave has regularly spaced holes between the threads and is used for counted thread embroidery. Surface pattern, gingham and ticking can be effectively embroidered on top by following, or echoing, the print.

The most common fibre used is cotton, which is strong and washes well. Linen has a slightly uneven surface due to the natural slubs, which are part of its charm. Silk is luxurious and has a subtle sheen, but take care when stitching on it as it can pucker. Pure wool fabric has quite a tight weave, is easy to stitch on, and adds a wonderful texture to embroidery.

THREAD

Choose thread for your project according to how your finished embroidery will be used. For items that will receive a lot of wear and tear, use hard-wearing thread, such as stranded cotton. For decorative pieces, use finer decorative threads. Consider also how well they'll cover the embroidery design, and experiment to get the thickness you desire.

STRANDED COTTON

This is a divisible, six-strand thread. One strand forms a fine line, while six strands used together produce a bold, heavy line. It's available in more than 500 colours, in pure cotton, silk and rayon.

PEARL COTTON

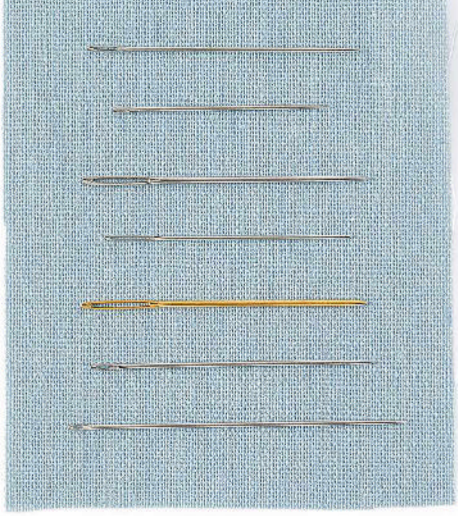
Also known as 'coton perlè', this twisted single-strand thread has a slight sheen and is available in four weights from heavy to fine: 3, 5, 8 and 12. It's often used for Hardanger embroidery.

COTON À BRODER

Also known as 'special embroidery thread', this matte, single-strand thread is available in four weights from heavy to fine: 16, 20, 25 and 30. It can be used for surface embroidery, blackwork and drawn thread.

CREWEL WOOL

This single-strand woollen thread is available in many colours and used for fine embroidery and crewel work.



METALLIC

Available in many weights and textures, these threads are best reserved for special effects, as they are not very hard-wearing. Always work with shorter lengths of about 30cm and coat with a thread conditioner.

SPECIALITY THREADS

There are many other threads to choose from in a wealth of different effects, such as space-dyed, hand-dyed and ombré. Try flower, soft cotton and silk threads.

HOOPS & FRAMES

Using a hoop or frame makes it easier to achieve a neat, even finish without the fabric distorting. Stands for hoops and frames, which leave your hands free to stitch, are available as floor-standing, table, lap or seat-mounted.

HOOPS

Hoops work by holding a section of the fabric taut between two rings. Wooden hoops have two rings with an adjustable metal screw. Spring tension hoops have a plastic outer ring with a metal spring-loaded inner ring to keep the fabric taut.

FRAMES

Frames are designed for larger pieces to keep an entire piece of fabric taut.

NEEDLES

There are several different needles suitable for embroidery and having the right needle for the job will vastly improve your stitching. When choosing, consider which diameter, eye, length and point you need. Always buy good quality needles, as they'll last longer.

BEADING

Shorter beading needles are fine with a long thin eye – ideal for sewing on beads.

CHENILLE

This sharp-pointed needle has a large oval eye so that it can take thicker threads. It's also good for embroidering with ribbon.

CREWEL/EMBROIDERY

This is the most commonly used needle for embroidery. It's a medium-length, sharp-pointed needle with a long eye.

MILLINERS/STRAW

This long needle has a round eye, so is perfect for working decorative stitches, like Bullion Knot.

QUILTING/BETWEENS

These needles are very short and fine with a round eye. The shorter length makes them ideal for fine needlework, such as shadow work.

SHARPS

These general purpose needles are medium length with round eyes, which makes them strong, and perfect for tightly woven fabrics.

TAPESTRY

This blunt-ended, large-eyed needle is used for counted thread embroidery and working whipstitch.

DESIGN TRANSFER

There are several tools and materials that can be used for transferring designs.

TRANSFER PENS AND PENCILS

These are either permanent or temporary, and are erasable by air, heat or water.

DRESSMAKER'S CARBON PAPER

This comes in a range of colours so it'll show up on different shades of fabric.

IRON-ON TRANSFERS

These can be bought either singly or in books, and can be used more than once.

LIGHTBOX

These are like an illuminated tablet and are worth the investment for easy tracing.

PENCIL

A standard soft pencil can be used to trace a design onto fabric.

WATER-SOLUBLE STABILISER PAPER

Draw or print a design on this, embroider through it, then dissolve it in water.

USEFUL EXTRAS

COTTON TAPE

Used to bind the inner embroidery hoop when stitching on fine or delicate fabrics.

LIGHTS AND MAGNIFIERS

Perfect for seeing small stitches close up or for working in artificial light.

SCISSORS

Small, sharp scissors are invaluable for snipping off thread ends. Dressmaking scissors are used for cutting fabric to size.

THIMBLE

These will protect your fingers, particularly when using thicker threads.

THREAD CONDITIONER/BEESWAX

This helps stop the thread from getting tangled, particularly metallic threads. →

Water Erasable Marker <Fine>
WATER SOLUBLE
2
3
4
5
6
7

Techniques

LEARN THE BASICS OF EACH STAGE OF YOUR EMBROIDERY PROJECTS

LEAVES
LEAF
FLOWER
FLOWER
BERRIES

HOW TO TRANSFER

TRACING

Place light-coloured and fine fabrics over the design and trace over it. For thicker or dark-coloured fabrics, a light source such as a window or lightbox makes this process much simpler.

TRANSFER PENS AND PENCILS

Choose a colour that will show up on the fabric. Use a permanent marker if the stitching will cover the lines, or a removable marker if you need to erase the lines afterwards – test on a scrap of fabric first so you know it can be removed.

IRON-ON TRANSFERS

Press your fabric, then place your transfer sheet ink side down on top and press with a hot, dry iron (taking care with heat-sensitive fabrics). You can reuse the transfers three to four times depending on the type of fabric you use.

WATER-SOLUBLE STABILISER

This lightweight, slightly perforated paper stays on the fabric as you embroider. Once you've finished stitching, soak it with the fabric and it dissolves when rinsed.

CARBON PAPER

Lay the carbon paper coloured side down onto your fabric, place your pattern on the top and trace over the design.

TEAR-AWAY METHOD

This technique is used when stitching on textured fabrics like velvet and suede. Trace your design onto thin tracing or tissue paper, then tack it onto your fabric. Stitch through the fabric and paper, then carefully tear away the paper.

USING A HOOP

Place the inner ring of the hoop under the fabric directly below the area you wish to stitch. Loosen the screw on the outer ring and place this over the fabric and inner ring. Push down firmly and evenly, then tighten the screw and gently pull the edges of the fabric beyond the hoop so that it's 'drum tight'. Regularly check the tension of your fabric as you stitch, and adjust accordingly. If you're using delicate fabric, begin by wrapping cotton tape around the inner ring to protect your fabric from being marked by the hoop.

HOW TO STITCH

CUTTING THE THREAD

With stranded cotton, there is a 'right' end to pull the thread from to stop the skein tangling and knotting: the end with the longer wrapper that has the colour number. Find the cut end and gently pull. Cut thread no longer than 30-40cm (but for metallic threads, shorter 30cm lengths are best). To separate the strands, cut a length of thread, then hold the end gently between your thumb and forefinger. Take one strand and pull it gently upwards. If you want more than one strand, separate them individually, then recombine them.

STARTING A THREAD

There are a few methods you can use:

Loop start If you're stitching with two strands, cut one strand twice the length you need. Fold it in half so the two cut ends meet and thread these through your needle, leaving a loop at the other end. Bring your needle up through the fabric, then back down, threading the needle through the loop. This neat method works with any even number of strands.

Waste knot Tie a knot in the end of the thread and pull the needle and thread through the fabric, from the front to the back, near to where you'll be working. Work stitches over the end of the thread, then cut off the knot when you reach it.

Weaving in Weave the end of the thread under the back of worked stitches.

FINISHING A THREAD

Weave the thread under the back of the stitches just worked. Start and finish all threads very securely so they don't come undone. Cut off loose ends as you go, so they don't get caught in stitching.

LEFT-HANDED STITCHERS
If you are left-handed, you may need to work some stitches differently. To work the stitch in the opposite direction hold the stitch guide up to a mirror.

FINISHING

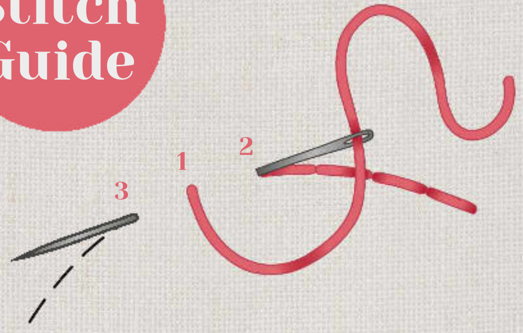
When you've finished stitching, gently wash your work in lukewarm water and a little mild detergent. Rinse well, adding a drop of white vinegar to the final rinse to restore the sheen of the thread. Roll the fabric in a clean towel to absorb excess water. Place a towel on an ironing board, put your embroidery face down on it with a clean cloth on top, and press until dry.

HEAT TRANSFER

MOUNTING A HOOP

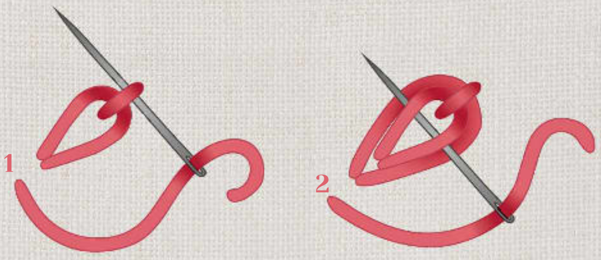
Cut the fabric 5cm bigger than the outer hoop. Cut a piece of felt the same size as the inner hoop. Mount the fabric into the hoop with the design central and the screw centre-top. Work a running stitch around the fabric edge and pull to gather it. Pin the felt over the gathered fabric and stitch into place, then sew a small ring at the top to hang your hoop from.

Stitch Guide



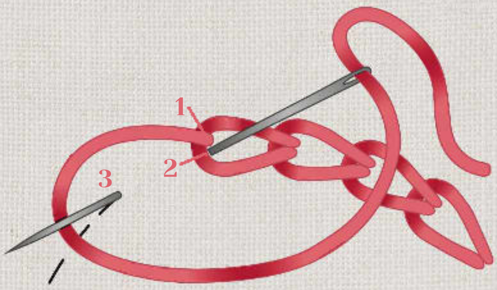
Backstitch

Backstitch forms a neat line which can be used alone or to outline other stitches. Backstitch should be worked so that all the stitches are the same length with no gaps between them. Bring the needle up at 1, down at 2, up at 3, and so on. Continue stitching in this way, always working back on yourself.



Braided Chain Stitch

Begin with a Lazy Daisy Stitch but make the securing stitch slightly longer. Come up at 1 and slide the needle under the securing stitch. Then, go back down at 1 to form a loop. Start braiding by bringing the needle up at 2 then over the outside loop, under the inside one, then down again at 2. Repeat to form a row.

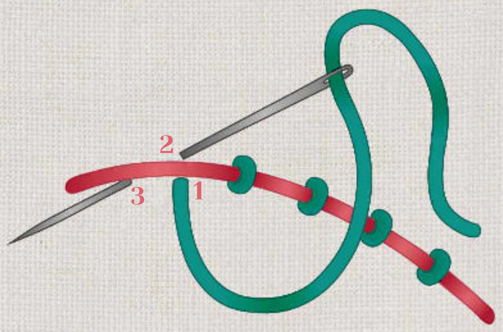


Chain Stitch

Chain Stitch works well as a decorative outline. Work from right to left bringing the needle up at 1, down at 2 and up at 3, making sure that the thread is under the needle. Pull the needle through slowly to form a neat loop – don't pull too tightly or the 'chain' effect will be lost. Point 3 becomes point 1 of the next stitch.

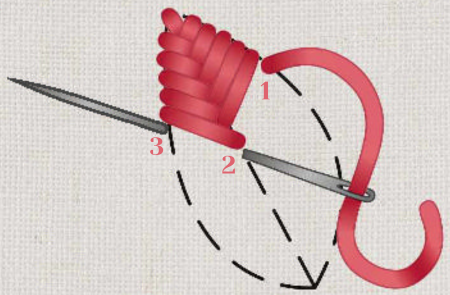
→

Stitch Guide



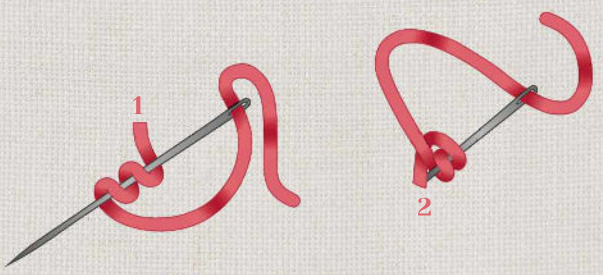
Couching Stitch

Bring the laid thread up at the edge of the design line then the couching thread up just beyond this. Place the laid thread into position and work a small, vertical ‘Couching’ Stitch over it. Each of these stitches should be the same width as the laid thread and worked at equal intervals along it.



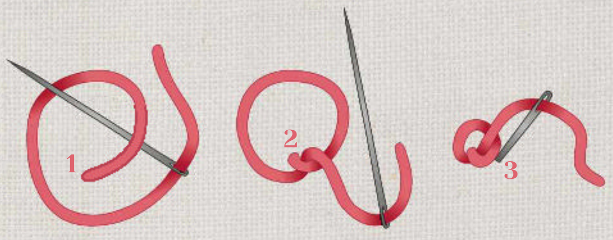
Fishbone Stitch

Bring the needle out at the top of the shape and make a short vertical stitch. Bring the needle up at 1 slightly to the right following the shape outline. Take the needle diagonally down at 2 at the centre line below the first stitch. Bring it up at 3 on the left side and keep alternating these diagonal stitches from right to left.



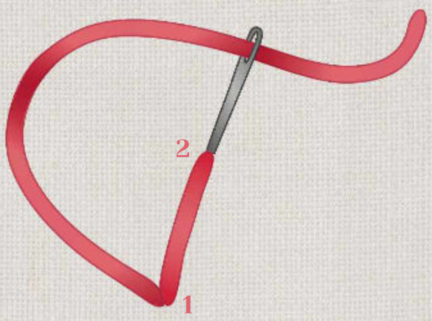
French Knot

Bring the needle up at 1. Holding the thread with one hand, twist the needle around the thread twice. Insert the point of the needle into the fabric close to where the thread emerged; pull the thread to tighten the knot, then push the needle slowly through the fabric. Make a larger knot by increasing the twists.



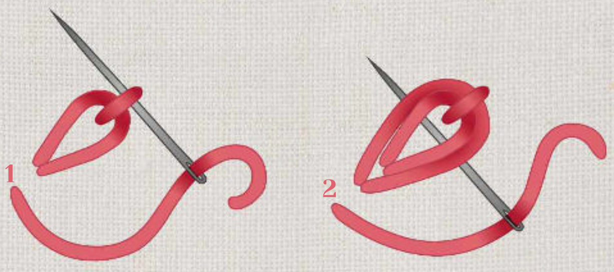
Full Knot Stitch

Bring the needle up at 1 and form a loop. Bring the needle up through the loop. Hold the loop while pulling on the needle, so that the thread crosses over itself tightly against the fabric (2). Let go of the loop and rest your finger over the crossing threads and tighten the knot fully. Insert the needle 1mm from the knot at 3.



Granitos Stitch

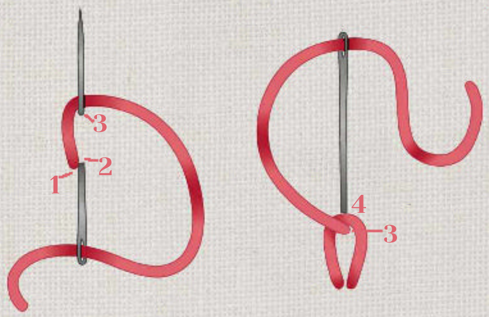
Bring the needle out at 1 and push it back in a short distance away at 2, to set the stitch length. Bring the needle back out at 1 and in again at 2, making sure this second stitch lies to the right of the first and not on top of it. Repeat this process to make a third stitch to the left of the first stitch to create the Granitos Stitch fullness.



Heavy Chain Stitch

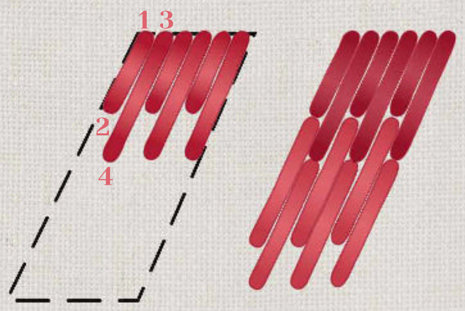
Begin with a Lazy Daisy Stitch but make the securing stitch slightly longer. Come up at 1 and slide the needle under the securing stitch. Then, go back down at 1 to form a loop. Bring the needle up at 2 then pass the needle under both the outside loops and the inside one, then down again at 2. Repeat to form a row.

Stitch Guide



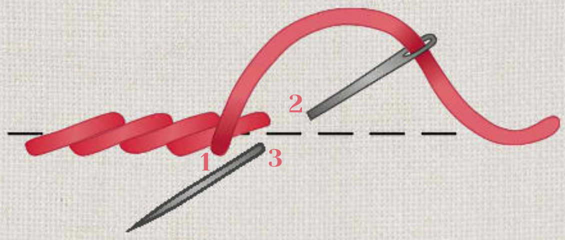
Lazy Daisy Stitch

Bring the needle up at 1 and down at 2, right next to where it first emerged, but without pulling the needle all the way through the fabric. Bring it up again at 3, with the thread under the needle. Pull the needle gently to form a loop. Secure the loop with a short stitch by pushing the needle through the fabric at 4.



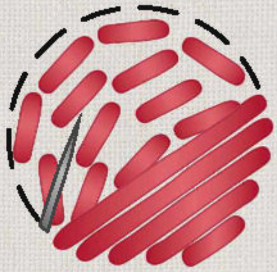
Long and Short Stitch

Work alternate long and short stitches for the first row, with the short stitches being half the length of the long ones. Bring the needle up at 1, down at 2, up at 3, down at 4, and so on. Subsequent rows are worked with just the long stitches, although the stitch length can be adjusted to suit the area being filled.



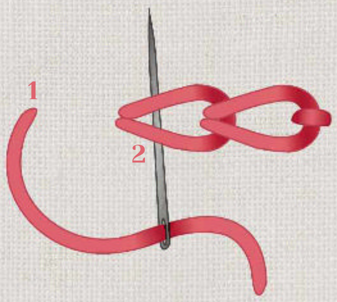
Outline Stitch

Outline Stitch is worked in similar way to Stem Stitch but starts below the line instead of above. It is used to outline shapes and is good for working curved lines. Bring the needle up just below the design line at 1, down at 2 above the line, and back up at 3 below the line. Continue in this way, always working back on yourself.



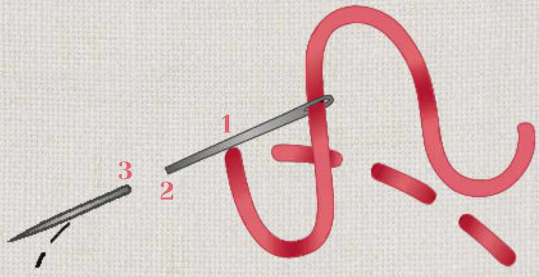
Padded Satin Stitch

Padded Satin Stitch gives a more raised appearance than Satin Stitch. First, fill the area with stitching such as Chain Stitch, Seed Stitch, Straight Stitch or Running Stitch. Next, work Satin Stitch over the area to cover the padding stitches in the usual way. For an even more raised look, add another layer of Satin Stitch on top.



Reverse Chain Stitch

Begin by working a single Lazy Daisy Stitch. Then, bring the needle up at 1, keeping the length of the stitch consistent as you do. Now, take the needle underneath the previous stitch, taking care not to catch the threads above or the fabric below. Then, insert the needle back in at 1 to create a linked chain. Continue in this way.

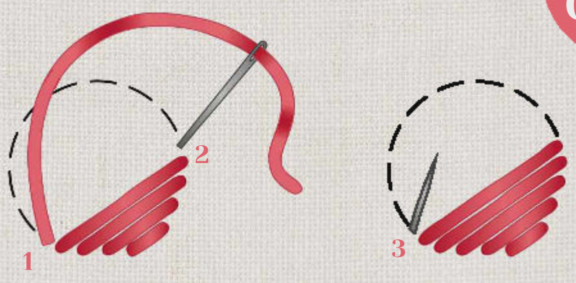


Running Stitch

This is a very versatile outline stitch which can also be used beneath other stitches to add a layer of padding. Running Stitches should all be of the same length. Bring the needle up at 1, down at 2, up at 3 and so on. The spaces between the stitches are usually the same length as the stitches themselves, but you can vary this.

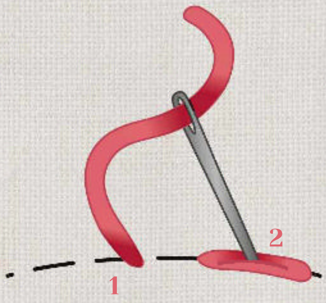
→

Stitch Guide



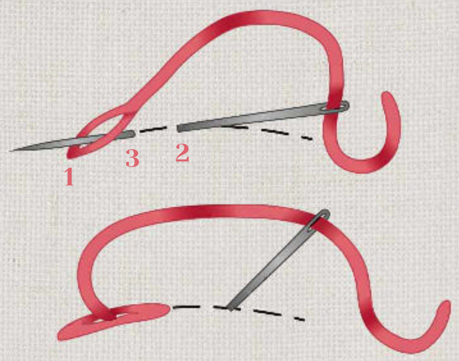
Satin Stitch

Bring the needle up at 1, down at 2, and up at 3, working stitches close together. Keep stitching in this way, under and over, so that the back of the work looks the same as the front. To maintain an even tension, always take the needle out at the back, then back in at the front in two steps, rather than in and out in one motion.



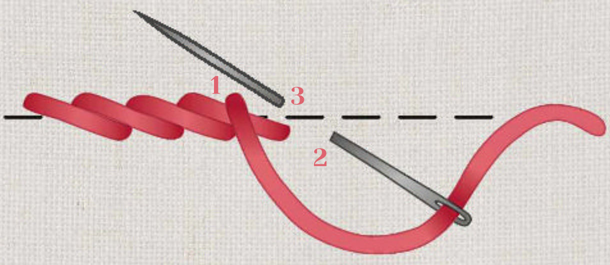
Split Backstitch

Split Backstitch is an alternative way to work Split Stitch. Instead of bringing the needle up through the centre of the previous stitch, bring it up through the fabric at 1, where the end of the next stitch will sit. Then, take the needle back down through the centre of the previous stitch at 2, splitting the fibres or strands as you do so.



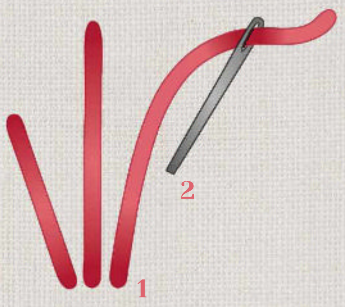
Split Stitch

Bring the needle up at 1, down at 2, and up at 3, but don't pull it all the way through the fabric. Pull the needle up through the centre of the thread to split it, then carry on pulling it up through the fabric and the thread. Work the whole outline in this way, making sure you always split the thread in the centre to form even stitches.



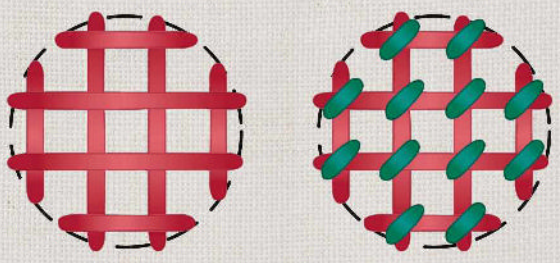
Stem Stitch

Stem Stitch forms a solid, raised line with a textured appearance. It can be used to follow any shape and is good for working curved lines. Bring the needle up just above the design line at 1, down at 2 below the line, and back up at 3 above the line. Continue in this way, always working back on yourself.



Straight Stitch

Straight Stitch is very versatile as it can be worked to any length and in any direction. It is particularly useful in pictorial work for adding details, and it can also be used to outline other areas of stitching, providing that the edges are straight. Bring the needle up at 1, then down at 2 to create the required stitch length.

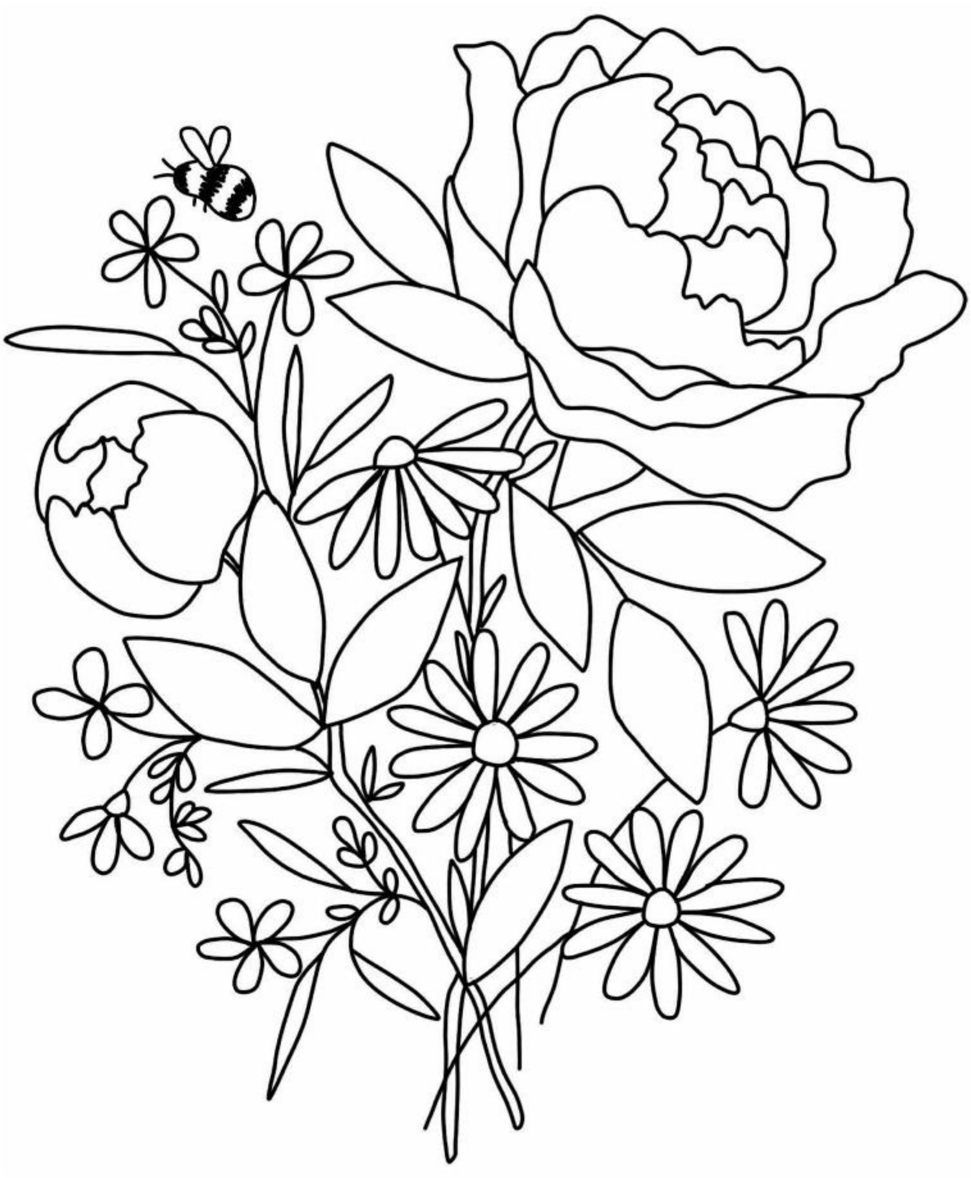


Trellis Stitch

Work Straight Stitches across the area to be filled, then work a second layer of Straight Stitches on top of these to create a grid. Make sure the stitches are parallel and evenly spaced. Next, work small stitches over where these Straight Stitches intersect, which can be either a single stitch or a cross stitch.

Templates

HERE ARE ALL THE TEMPLATES YOU NEED
TO MAKE THE PROJECTS IN THIS ISSUE



COVER STAR PEONY T-SHIRT

Page 16
Pattern at 100%

→

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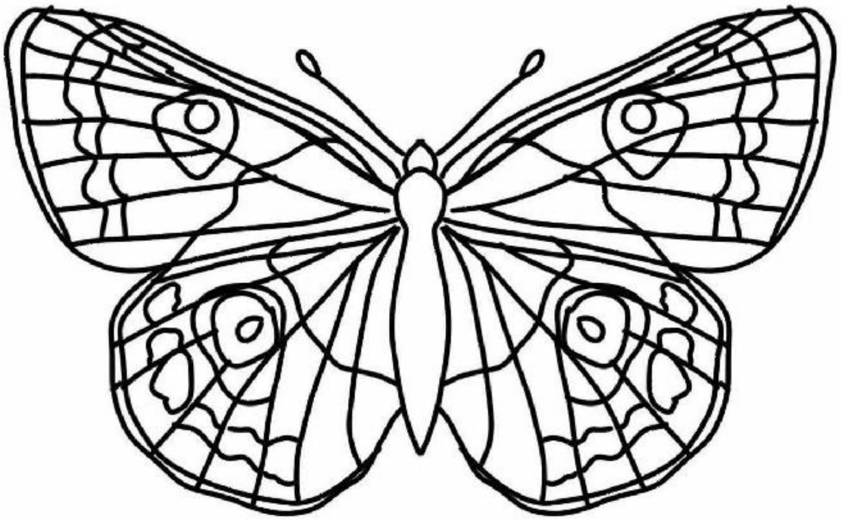
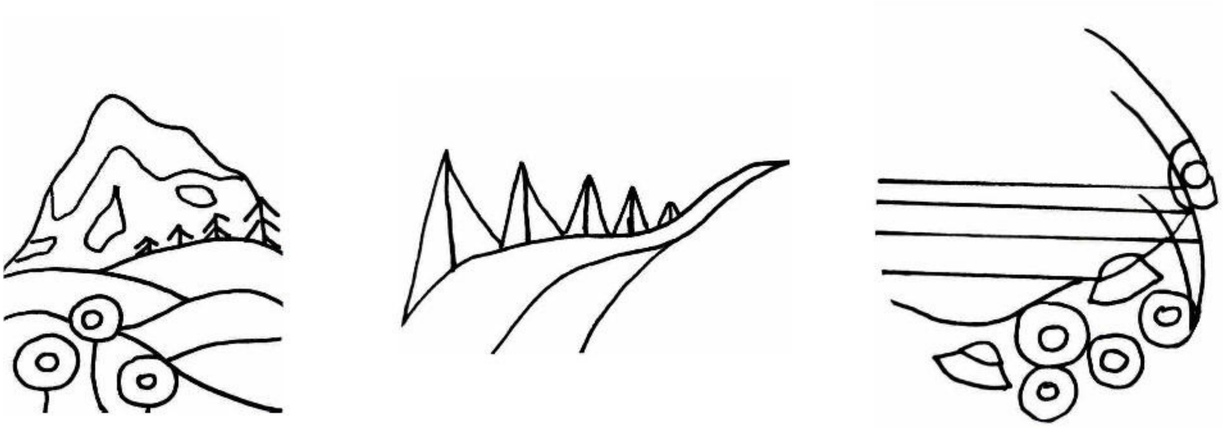


BUTTERFLY HOOP

Page 28

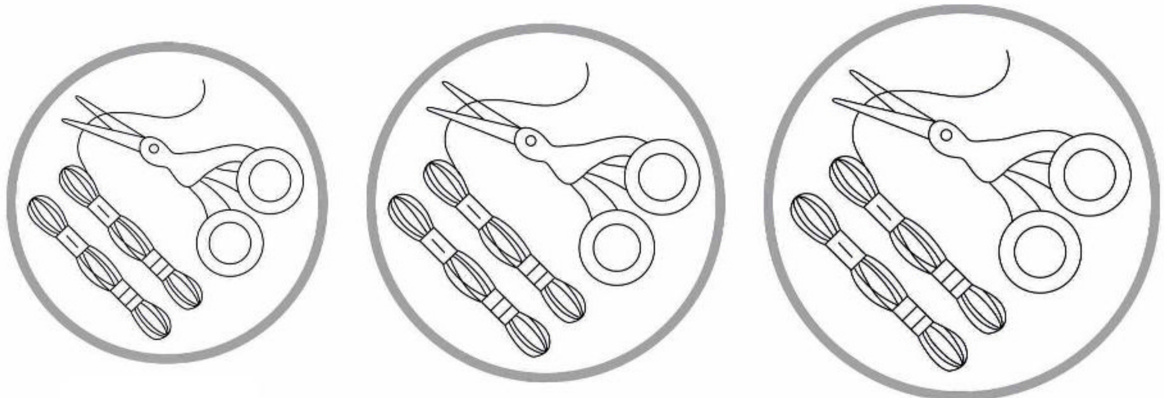
Pattern at 100%



MINI LANDSCAPES

Page 31

Pattern at 100%



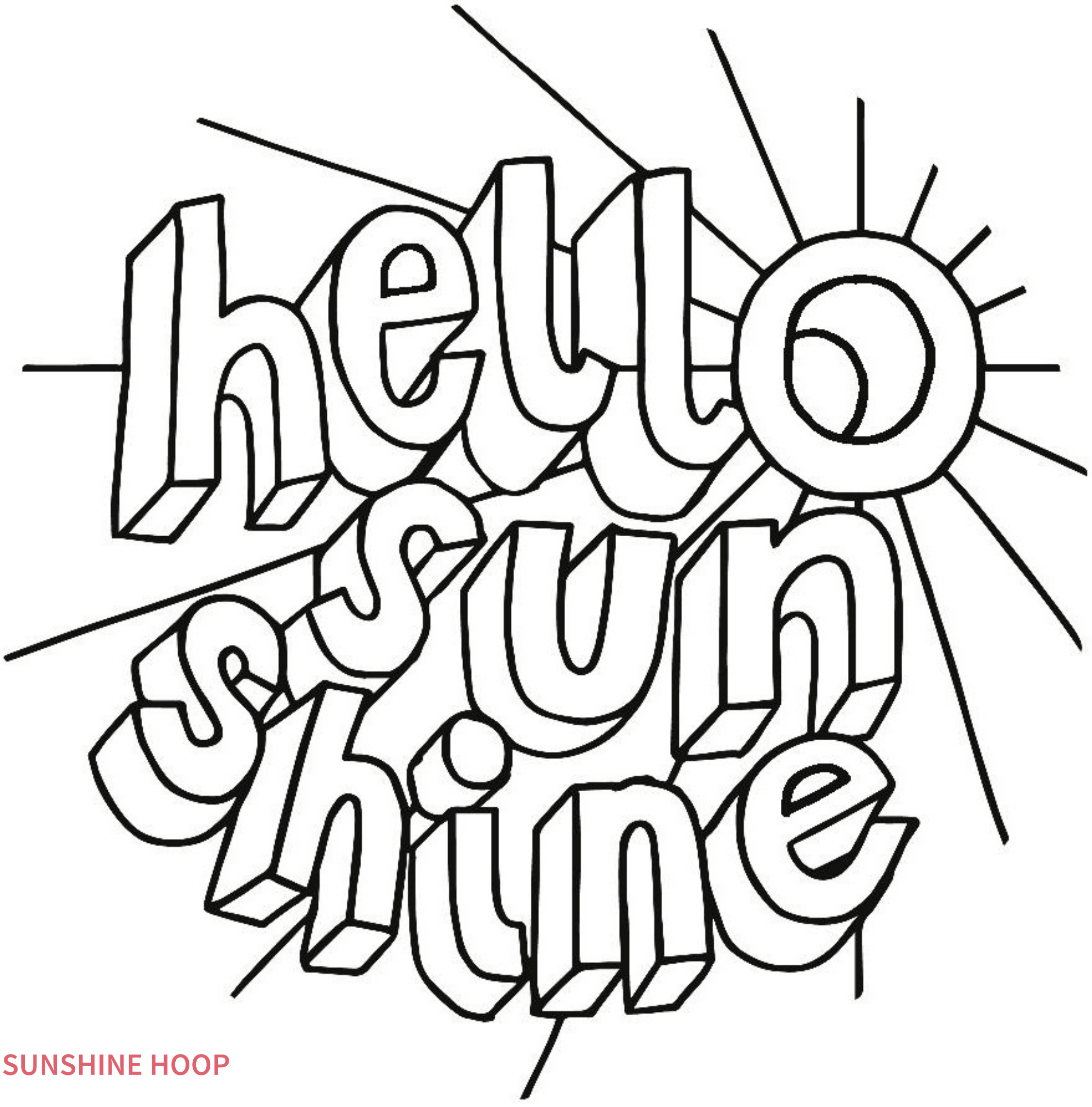
4cm mini hoop

4.5cm mini hoop

5cm mini hoop

MINI CRAFT HOOPS

Page 45
Pattern at 100%



HELLO SUNSHINE HOOP

Page 37
Patterns at 100%

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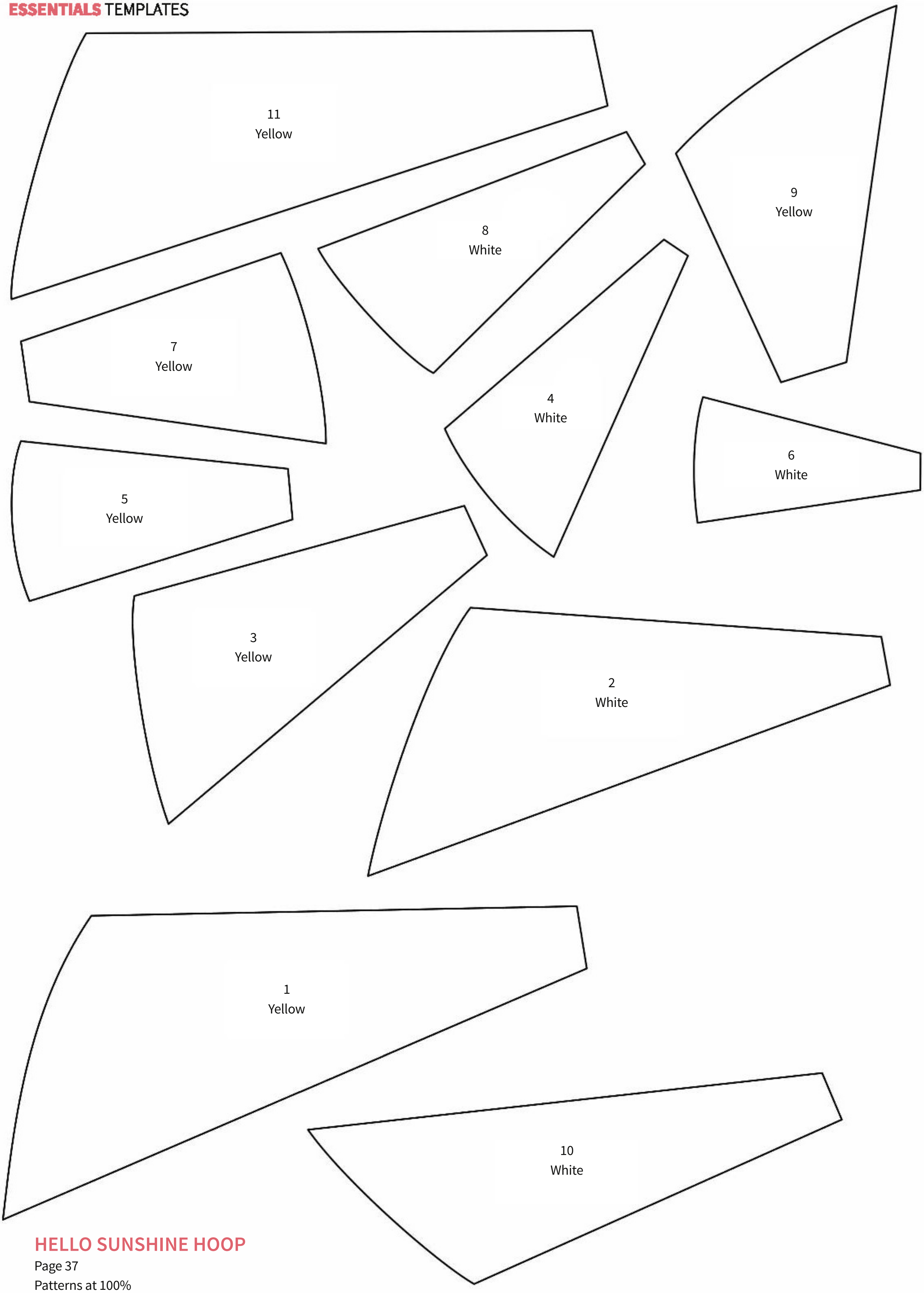
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8
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7
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4
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1
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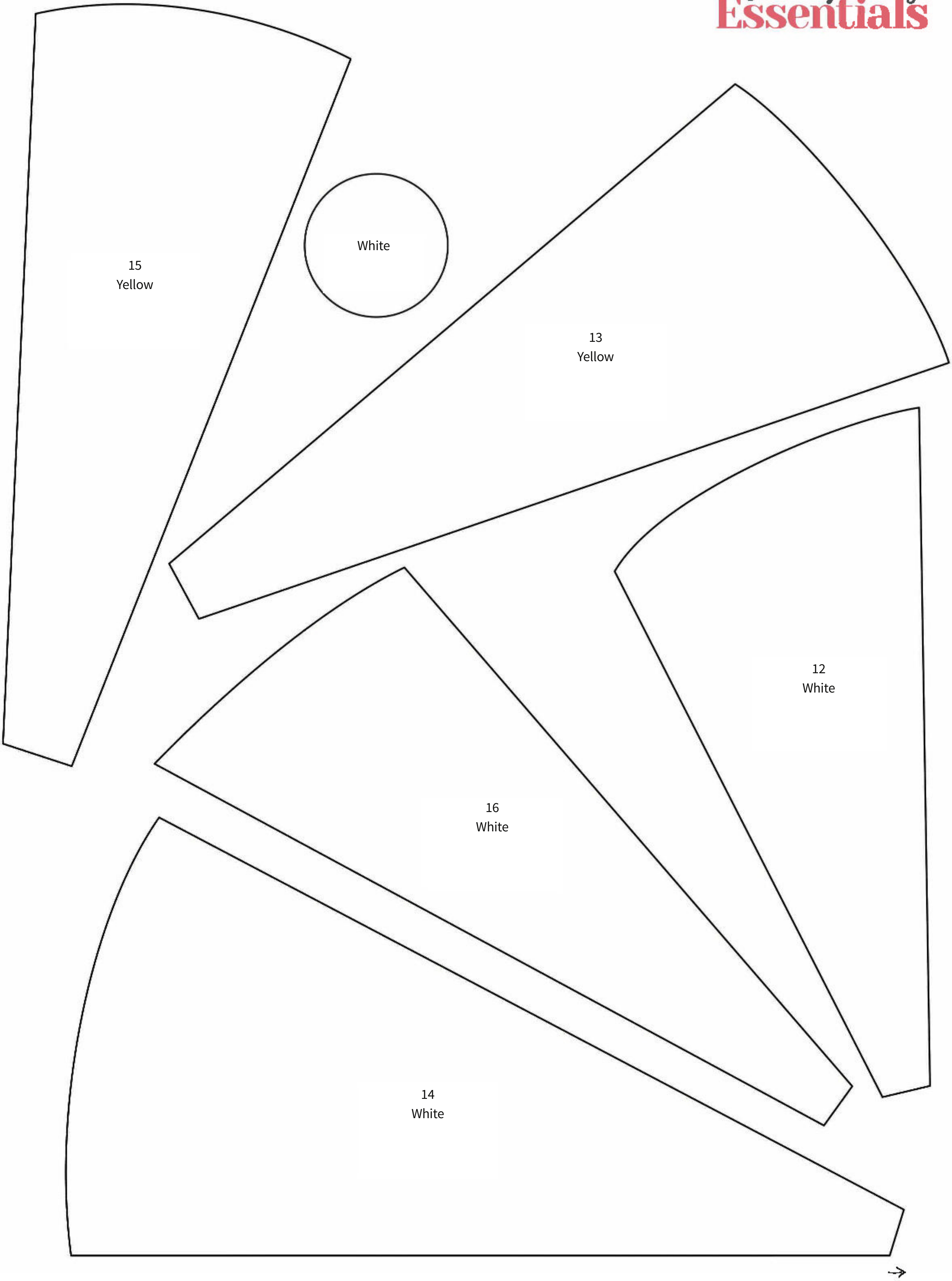
10
White

HELLO SUNSHINE HOOP

Page 37
Patterns at 100%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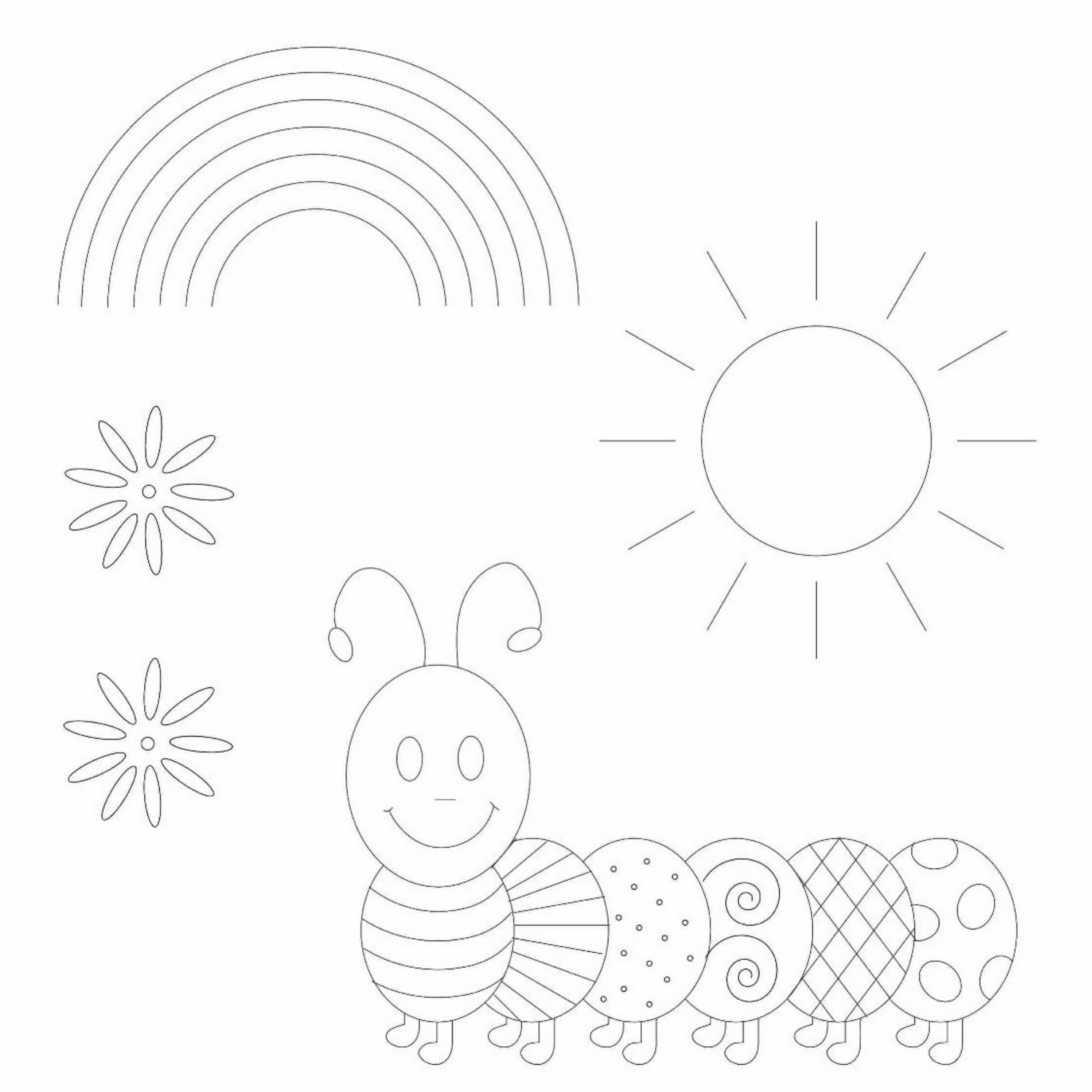
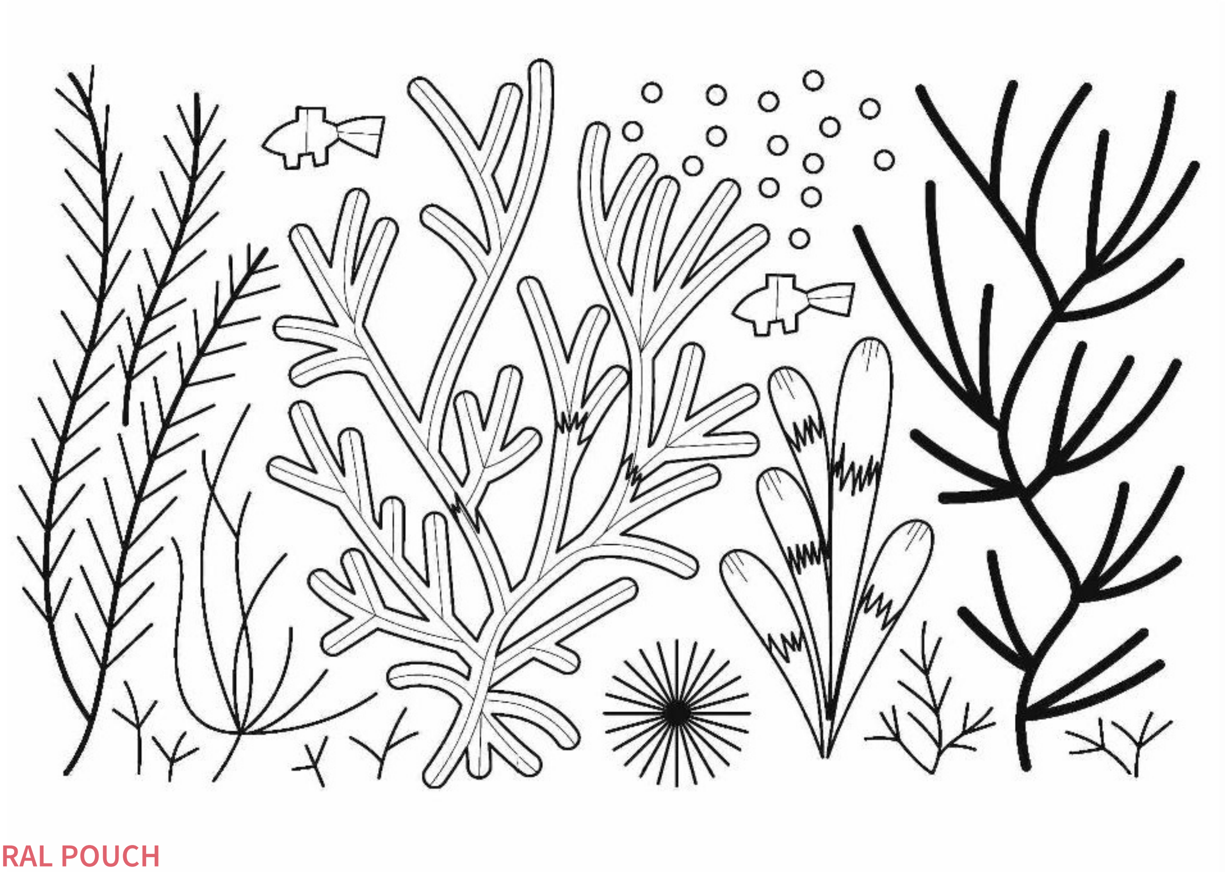


PLAYSUIT

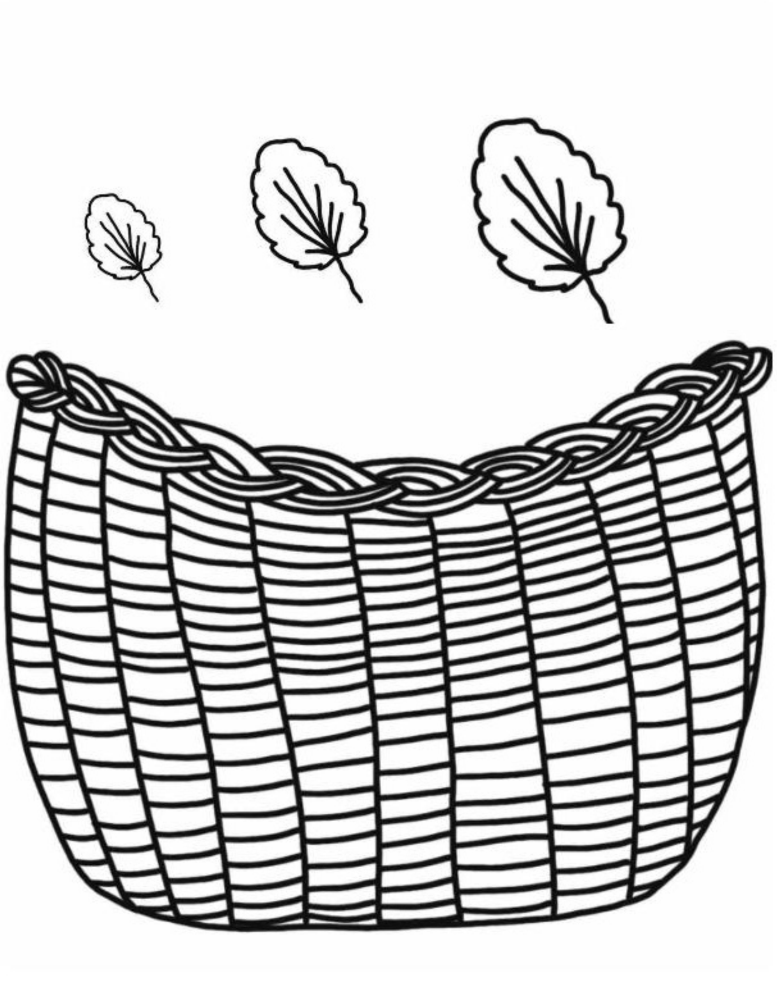
Page 40

Patterns at 100%



CORAL POUCH

Page 47
Pattern at 100%



WORKSHOP

Page 51
Patterns at 100%

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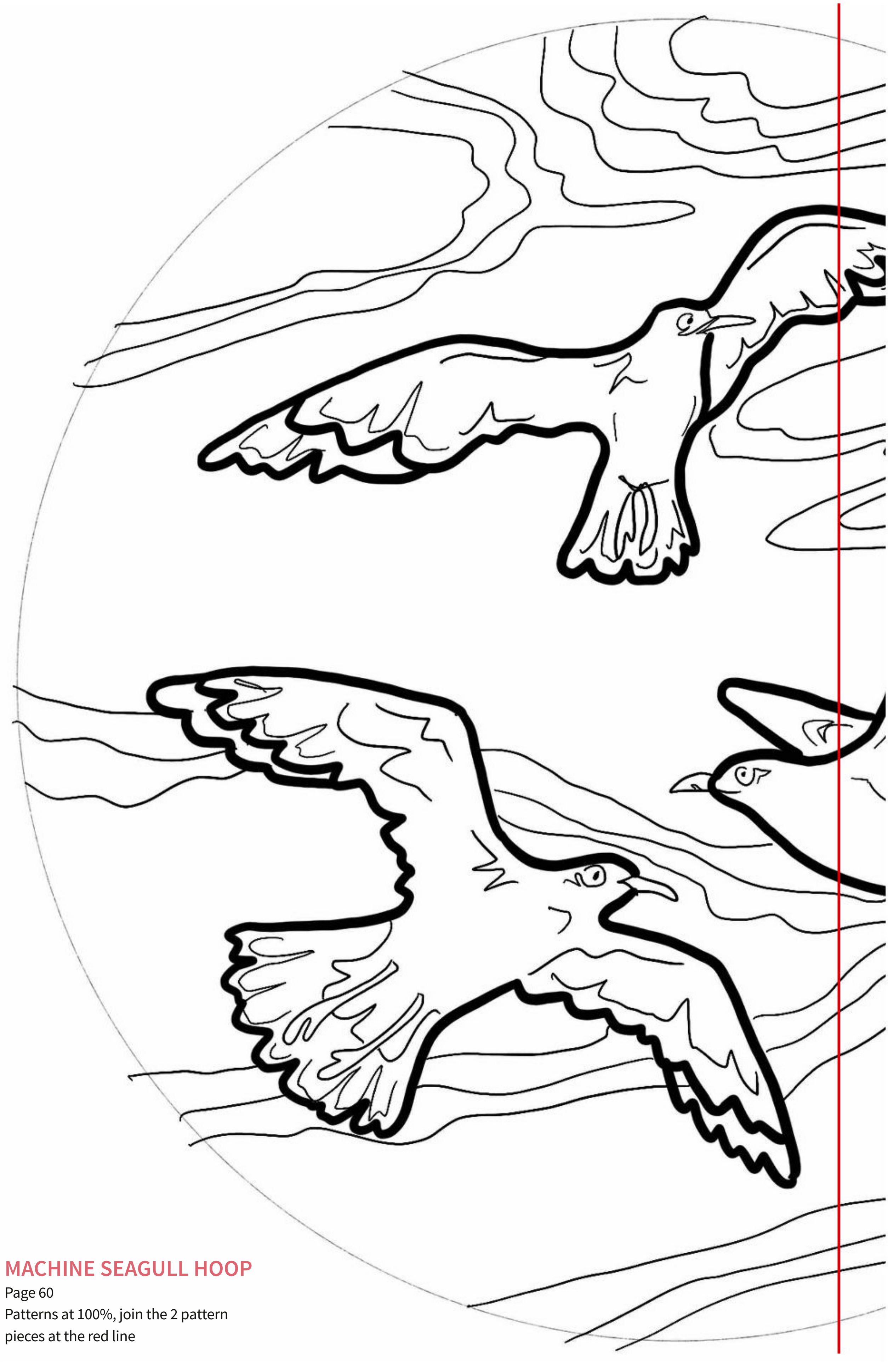
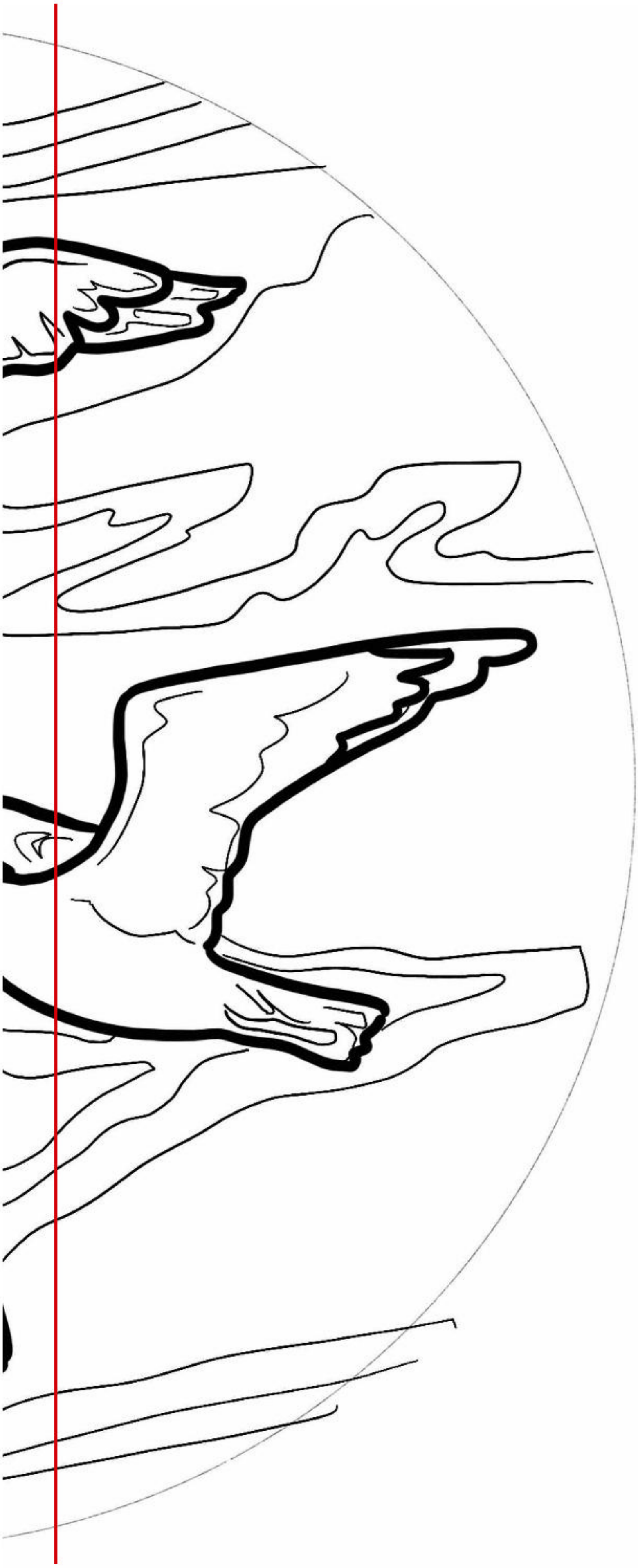
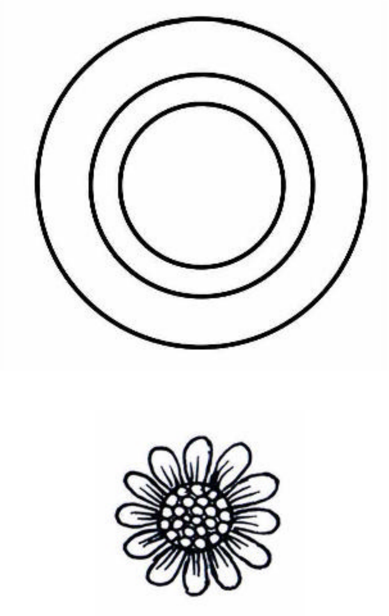


MACHINE SEAGULL HOOP

Page 60

Patterns at 100%, join the 2 pattern pieces at the red line





MACHINE FLOWER BUTTONS

Page 62

Patterns at 100%

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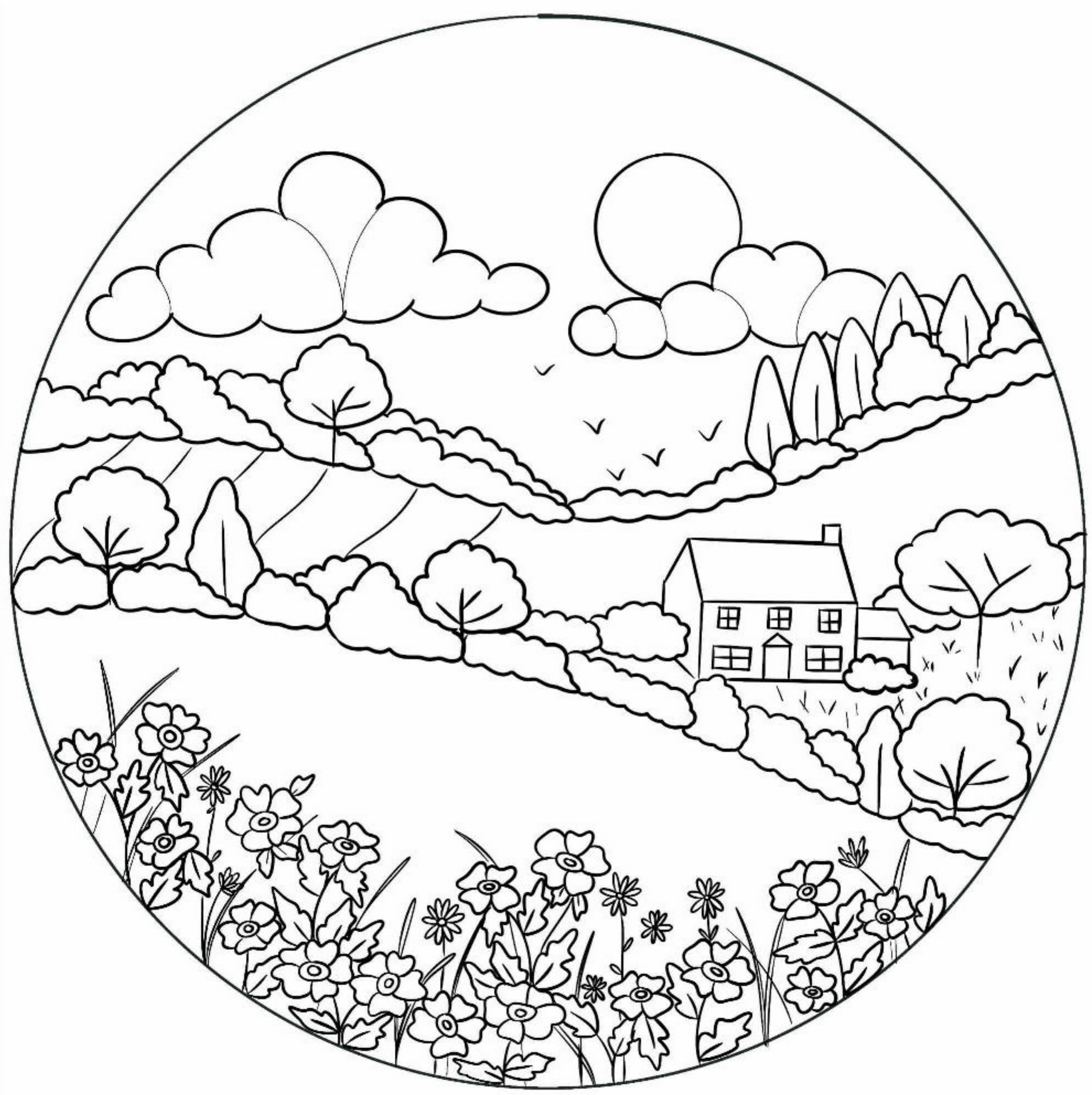

STITCH-ALONG, PART 5

Page 55

Pattern at 100%

Next issue

COVER GIFT AND CONTENT SUBJECT TO CHANGE

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Sandeep Pawar

BRIGHTON-BASED EMBROIDERY ARTIST SANDEEP CHATS TO US ABOUT THE INSPIRATION BEHIND HER FABULOUS FELT CREATIONS

Textile artist and founder of embroidery store Planes Workshop, Sandeep Pawar is fanatical about felt. Here, she tells us how folklore and cosmology inspire her creative process...

What kick-started your creative journey?
I've been sewing since I was little and have always loved making things because of my mum. She's an incredible seamstress and taught me how to sew. I've always been passionate about creativity, but it wasn't until I was in my twenties that I came back to it. From the first time I tried embroidery I was completely absorbed. I found so much peace and joy from it and that it gave me something positive to focus on when I wasn't too sure about my 9-5 job and life more generally.

Where does the name Planes Workshop originate from?
In a nutshell the name 'Planes' comes from cosmology. There's a theory known as the three planes of existence: physical, mental and vital (which means energy). These planes are all interlinked and one can't exist without the other. I truly believe when we take time to nurture our creative sides we feel at ease and create a sense of balance in our bodies and minds. Practising creative skills like embroidery ultimately leads to a more fulfilled life and that is what Planes Workshop is all about. I love creating a space where people can learn new skills that will bring them joy.

Why do you like working with felt so much?
Texture! Felt has this brilliant luxurious and bouncy texture that thread sinks into, and it brings out embroidery in a very unique way. It's much sturdier than other fabrics like cotton, so it won't pucker or fray under the strain of detailed stitching, which gives it a lovely neat finish. It's so satisfying to work with!

What's your current WIP?
I'm stitching the alphabet as part of a new collection of beginner-friendly monogram patterns. There's a lot of intricate embroidery involved using a single strand of thread.

What do you look to for inspiration?
I like to be taken away from the normality of day-to-day life, and nature and folklore do exactly that. I love combining both elements in my designs, which is why you'll see lots of woodland animals with moons and stars embroidered over them!

Do you have any embroidery goals?
I want to go big this year! Crafts like embroidery were traditionally done by women in groups – they all had a shared purpose and they would talk to one another; it was like therapy. To bring that togetherness through crafting back, later this year I'll be releasing my 'craft party' kits with enough supplies in for a party of friends to work together on hand embroidered pieces.

See more of Sandeep's designs at www.planesworkshop.etsy.com and @planesworkshop

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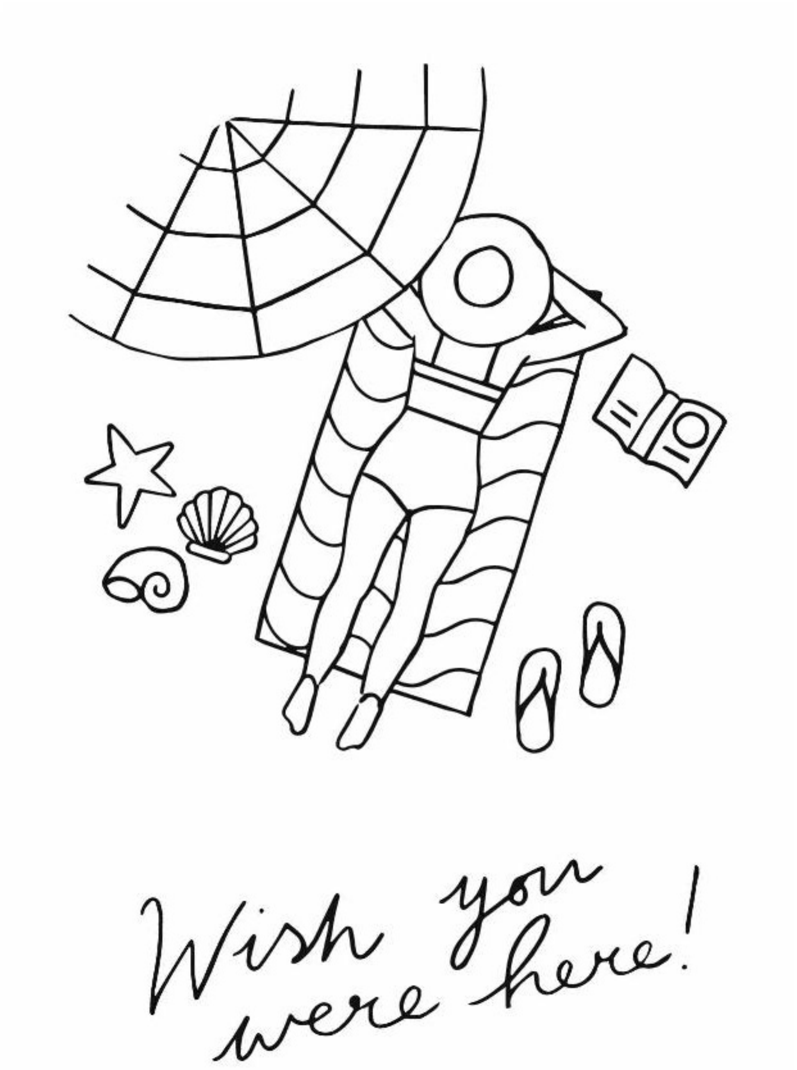
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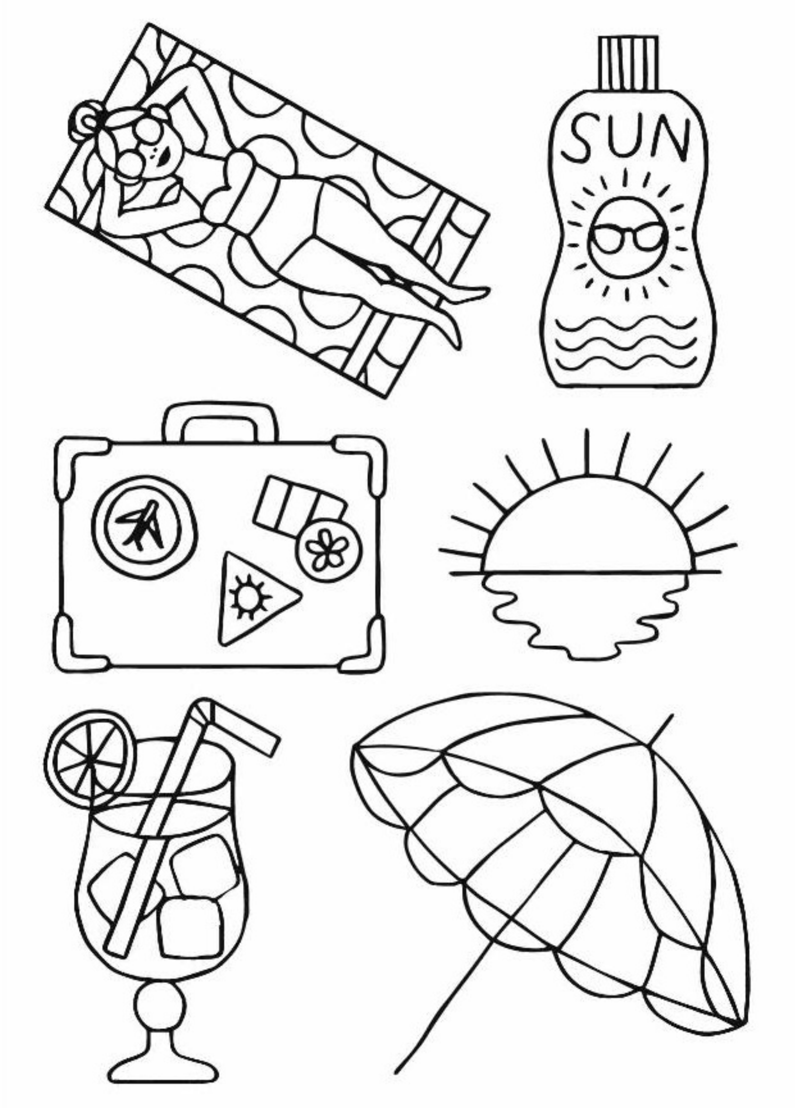
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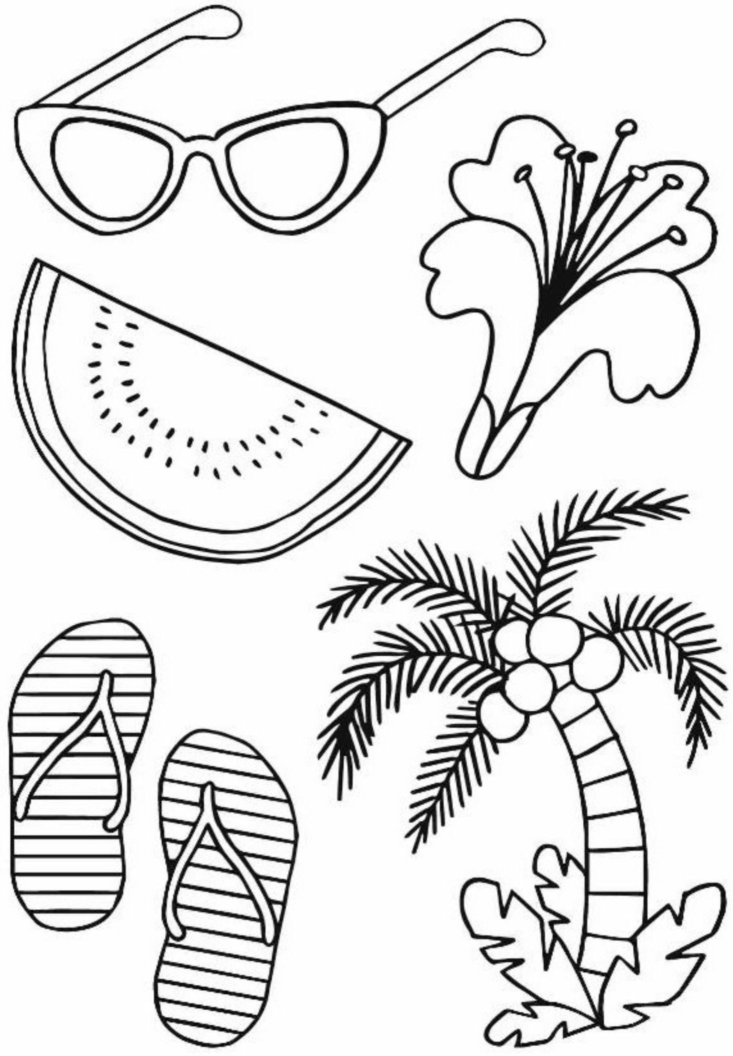

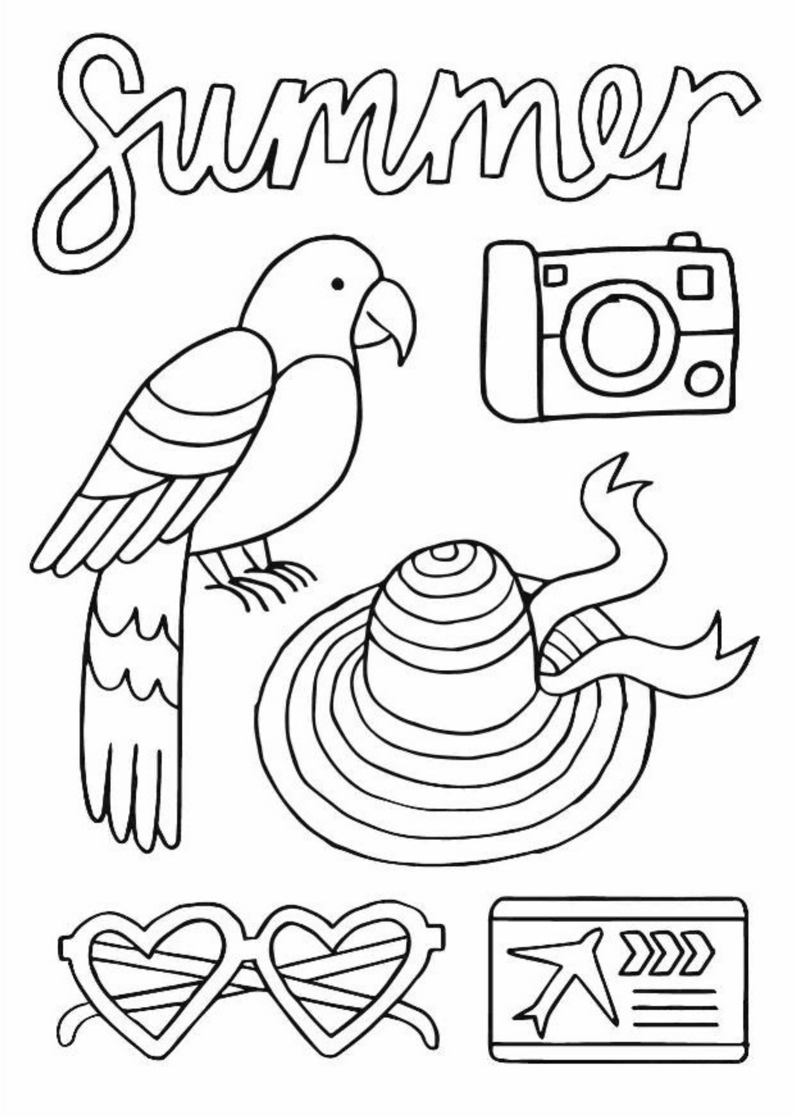
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